

FINE ARTS DEPT.

SCHOOL ARTS

MAR 9 1945



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MARCH 1945

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in this set of 20 posters, measuring 16 by 20 inches and containing maps, photographs, and written information that tells the story of Czechoslovakian culture in pictures of towering mountains, medieval castles, dancing peasants in their quaint costumes, and the native crafts, plus silverware, jewelry, glassware, and dolls. This wealth of information in poster form is just the right size for displaying in your classroom. Send 78 cents for your set of 20 Czechoslovakian posters to Secretary, the *School Arts Magazine*, 153 Printers Bldg., Worcester 8, Mass., before April 30, 1945.

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of time and visit the ancestors of the Pueblo Indians, an ancient people who lived before the Cliff Dwellers and were hunting and farming in our Southwest region during the first centuries of the Christian era.

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is a picture of a mummified Basketmaker and the dogs that also inhabited their caves as companions, even as our present-day Fido.

This interesting story read from the contents of the caves is yours for 28 cents, sent to your Secretary before April 30, 1945. The address is 153 Printers Bldg., Worcester 8, Mass.

TRAILS THAT LEAD TO TODAY

Here's a wonderful 25½- by 36½-inch trail map of the United States and possessions that is as modern as today, showing the towns where you and I live, and across these are marked 49 sea and land exploration trails of yesterday, each in a different bright color that is easily spotted and followed. With the aid of a little well-placed imagination, you can see Lewis and Clark on their famous exploration trip coming down that red line, or perhaps you'd prefer to concentrate on a mental picture of the wind-filled sails of the *Mayflower* that is represented by the purple line swinging in from the Atlantic. In any case, these are the important trails that lead from a wilderness past to a populous present, yours to follow for only 23 cents, sent to the Secretary, *School Arts Magazine*, 153 Printers Bldg., Worcester 8, Mass. Remember to send your request before April 30, 1945.

TAKE A TRIP "DOWN UNDER"

to New Zealand with the thirty-page booklet "New Zealand's Fighting Farmers." This booklet is primarily about the part played by New Zealand farmers in the war effort. The beautiful photography of rolling, sheep-covered hills and spiny, snow-capped mountains that rise abruptly from the fertile valleys will be of interest to every art class. The clear photography on heavy paper of New Zealand's busy people will inspire all of us to put that extra ounce of energy into the war effort. There are over forty pictures on the thirty 8½-by-12-inch pages, many of them full-page, and you'll put the booklet down with a new knowledge of the land "down under," inhabited by people just like you and me. Send before April 30, 1945.

THERE'S BEAUTY AHEAD

in all our future homes, if the booklet "Architecture in the Netherlands" by Paul Bromberg is any indication—and when a country such as Holland, steeped in tradition, can produce such marvelous examples of homes strictly for "living" with accent on light, beauty, and comfort, then there's hope for even the most traditional sections of our country to swing toward this modern type of architecture that might be termed "building for tomorrow."

This 96-page, glossy-paper booklet contains over 95 beautiful photographs of structures, both old and new, plus some interior views of the modern houses that are really inspirational. The cost of the booklet is just \$1.03, sent to the Secretary, *School Arts Magazine*, 153 Printers Building, Worcester 8, Mass. Send your request before April 30, 1945.

INDIA POSTERS

Your secretary has just received two colorful posters of India that will make a bright spot in your schoolroom. Typical of Indian art, these posters have writing in Hindustani across the bottom and are very gay and Oriental. Send three cents with your request to cover the cost of forwarding your order to Secretary, *School Arts Magazine*, 153 Printers Bldg., Worcester 8, Mass., before April 30, 1945.



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In Memory of Lieut. Donald Perry Spencer, U.S.N.R. who gave his life in the service of his country December 31, 1944

War's inexorable hand has invaded the SCHOOL ARTS family and found a shining mark in our Advertising Manager, Lieut. Donald Perry Spencer. The announcement of his death found us unprepared for such an emergency. The shock is not easily borne for "Don" had endeared himself to us all by his manly acceptance of every duty, and constant growth in the department where his capabilities were of such outstanding merit.

Lieutenant Spencer was stricken December 31, 1944, while his ship was in action in the South Pacific. The many friends whom Don had made as he went about on his advertising missions and at the Eastern Arts Association meetings, will learn with sorrow of this great tragedy.

MARCH COVER PANEL

Classroom Integration is the subject illustrated by Esther deLemos Morton in this Gesso panel. A large map is being painted by four grade students and each is depicting a classroom subject. Left to right are Music, Geography, History, and Literature.

The map is of natural or white Gesso, the children in gay colors along with the Spanish guitarist of Early California, the Rocky Mountains and a goat, the Mississippi Explorer and the Little Men of Rip van Winkle in Upper New York State. The water lines bounding the map are painted in flat Tempera on the wooden surface of the background and repeat the values used in the rest of the design thus holding the large area of the map and the large and small figures into one unit of design.

INTRODUCTION TO THE MARCH NUMBER

By Alliston Greene

★ This Integration Number of *School Arts* certainly "integrates" with many subjects. From Art in a Hat Shop to Art and the Study of Australia covers considerable territory, and much water. An outline of the contents arranged for convenient and immediate reference looks like this:

- Art and the Hat Shop
- Art and Symphony Orchestra
- Art and the Individual
- Art and Paper Work
- Art and Musical Instruments
- Art and Folk Songs
- Art and the Philippines
- Art and Delinquency
- Art and Block Prints
- Art and Surface Patterns
- Art and the Movies
- Art and the Jungle
- Art and Costume Dolls
- Art and Australia

★ Here are subjects for the art teacher in cooperation with teachers of other subjects which should give unlimited scope for the imagination as well as the opportunity for research and experimentation.

★ A careful reading of the first article, "Integration in Art Education," will start us off with a good idea of what Integration really means—at least from the viewpoint of Ella E. Preston. This is an unusually well-integrated, thoughtful contribution. The outlines of "things to do" in each grade are wonderful helps and time-savers for the busy art teacher.

★ Easter comes this year on the first day of April. The illustrated "Hat Shop" on page 223 should reach subscribers in time to put the idea into immediate use. These styles may change before Easter, but new creations are always possible, and desirable, with the imaginative art teacher.

★ "The Miniature Symphony Orchestra" sent in by Edna M. Terry, Dayton, Ohio, demonstrates how at least three departments can work together—art, music, manual. The problem included the making of seating plans, orchestration, drawing, lettering, woodwork, costume design—and other elements. It is an unique and highly educational study.

★ "Reconstruction and the Individual" by Marguerite Marquart, is an article well-calculated to prove the points which the author raises—"Art and crafts must grow out of the needs of the child"; "techniques should grow out of the work"; "satisfaction comes through individual expression"; "no boredom or restlessness" when interested. A splendid article which the illustrations really illustrate.

★ Miss Jessie Todd of the University of Chicago has the faculty of making her drawings tell the story, thus reducing her "talk" to the fewest necessary words. Teachers of the elementary grades will be delighted with her contribution on

pages 230 and 231, which illustrate what she did or what her children did, with wrapping paper, tagboard, paint, and clay.

★ What place have musical instruments, Dr. Damrosch's radio talk, flowerpots and paint buckets, in an art course? Well, they do have a place, as Laura M. Hammond and S. E. E. Hammond, Springfield, Mass., tell us on pages 232-234. This is one of the most ingenious ways which I have read of "integrating" the art course with other subjects.

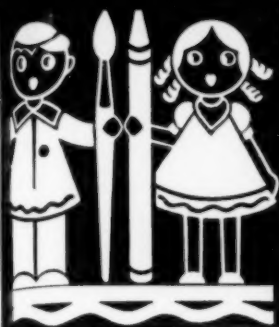
★ Geography, folk songs, dances, and costume design were the activities which two sixth-grade classes in Covington, Kentucky, used for integrated art work, under direction of Jean Dudley, director, and teachers Catherine Arnold and Gene Von Hoene. When the planned work was completed, a program was given to which the parents and other classes in the school were invited. Evidently this was a most successful course.

★ Probably the most noteworthy contribution in the March number of *School Arts*, and certainly the most timely, is that of Paz P. and Eduardo Salgado, "Getting Acquainted with the Philippines." An attempt to describe this splendid article here is not only unnecessary but quite out of order. This eight-page article (pp.236-243) is filled with the most interesting information about the Filipinos and their arts. It will be a happy day when these people are once more free and independent.

★ "Art Helps to Prevent Delinquency," says Jean Webb, Youngstown, Ohio. I can vouch for this after an experience of several years in a Reform School where art and manual training were important departments of the educational system. Too much time cannot be given to these subjects. The "cases" reported in this article are in agreement with those under my own observation in a disciplinary school. Let us put more enthusiasm into our art and craft teaching.

(Continued on page 7-a)

School Arts, March 1945



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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INTEGRATION IN ART EDUCATION . . .

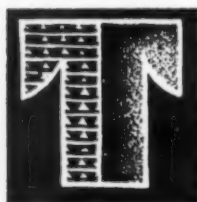
ELLA ELIZABETH
PRESTON

Director of
Art Education

Davenport, Iowa



Party Unit. Pinning the tail on the donkey by JoAnn Wunder. Teacher, Mary Turner, Monroe School, Davenport, Iowa



HERE are three points of view from which the problem of the integration of art with other subject matter experiences may be approached. What we think about the possibilities of such integration depends upon which viewpoint is ours.

To the teacher of academic subjects integration is a method of "washing one hand with the other," of reinforcing through art experiences the gains made in some other field. She realizes that true education does not come about by arranging knowledge in a series of watertight compartments totally unrelated to each other. She realizes that if the child makes no use of the knowledge he has gained he will lose it. And she rightly looks upon art experience as one that should go hand in hand with all the other experiences of the child. If she is fortunate enough to have been inoculated with the idea that art is a language, a means of expression, and should be put to creative uses, she will do only help and not harm to the art program. But if, on the contrary, she looks upon art as informative illustration, she will kill the art program without realizing it, by imposing adult standards and stifling the creative process in its infancy.

To the zealous art teacher who is trying to release the imaginative gifts of the child, to give him courage to express himself, to free him from external bonds and oppressions and develop the integrity of his own spirit, integration seems a serious threat. She knows that all too easily adult standards of skill and representation may be imposed upon the child, upsetting all that she is trying to accomplish. She is jealous, and rightly

so, for the freedom and integrity of her art class. She fears that through integration this freedom and integrity will be destroyed. Unless she is a "creative cooperator" as well as a creative teacher, she will not know what to do about it and will decide that it is better to keep her compartment intact than to run the risk of a destructive invasion.

But, to the fortunate teacher who can see the view in both directions, integration offers many advantages to balance any of its disadvantages. She decides to capitalize upon the advantages and to protect her pupils from the disadvantages at the same time. She assesses the advantages in this way:

1. The child's sense of social cooperativeness is heightened when he experiences unity of activity within his school. The interrelation of the work of various classes reveals to him that they have a common goal.

2. The child's creativeness is in direct proportion to his interest. If he is excited about the problems, the thoughts and ideas produced in one class, nothing could be more natural nor more fruitful than for this excitement to spill over into expression in a class where creative expression is the privilege as well as the goal. Children are eager to express their emotions and their exciting experiences. If the pupils are working under the guidance of a truly creative teacher in their social science units, what a springboard the experiences they are having there should prove to be!

And so the art teacher sets about to do two things. She familiarizes herself with the experiences her pu-

Civic Unit. The fire department by Robert Harlo, Johnson Junior High

Below: Cover for Party Invitation by Carole Ann Morris, 1st Grade, Johnson School



pils are having in other subject matter areas so that she can intelligently discuss with and question her pupils, and eagerly share their enthusiasm. And she sets about to make sure her principal and her fellow teachers understand that the goal of the art program is creative expression; that anything in any other subject that stimulates creative expression can be wisely used as a "springboard" into the art problem. She also makes clear that representational illustration is *not* a worthy art goal for her pupils nor an accurate source of information for the subject matter classes, the limitations of childhood art being what they are and should be. Since there is excellent visual educational material easily available it would be foolish for her to let her classes embark upon any such problems, but that they can make valuable creative expression of their interests which will be attractive and desirable acquisitions for the home room, or the school. She enthusiastically talks shop. She knows that it is not *talking shop* that is socially taboo, but "*grumbling*" shop.

If she has a supervisor, the supervisor has also, through conferences with the principal and the other teachers, made the rightful objectives of the art program clear. And if the supervisor works under the direction of a superintendent who understands the value of the aesthetic experience, who assesses the intangible results of the creative expression in terms of spiritual gain for the child, and who also knows what mutual understanding means to those who must work together, he will have held meetings in which the heads of the various departments have been invited to tell the school administrators the aims, objectives, hopes, and fears of their various departments and discuss the school problems involved.

With a basis for understanding carefully and seriously built up by all concerned, integration should be a frequent, though not the only, form of activity for the art department.

In those areas where the social science teacher is also the art and music teacher for her roomful of pupils, as the majority of lower elementary teachers must be, such integration will be facilitated by the fact that the teacher has complete knowledge of the pupils' total school experience. The thing she will have to be careful to keep in mind is the creative function of the art experience. She must be careful not to demand mere reproduction of illustrative material. She must find some way to stimulate creative use of the knowledge gained. She will not, for instance, ask Johnny to make a picture of "The Covered Wagon" but may say, "How do you imagine the people acted as the covered wagons rolled through the home town to start their journey?" Or, "Suppose you were a little boy on his way west with the covered wagon train. What would evening mean to you?" Or, "Did the Indians ever threaten the covered wagon trains? Could you make us a picture of that?" The acquisition of definite knowledge would then become a demand from within, coupled with the urge for dramatic expression.

In those other areas where an artist teacher conducts the art class there should be no problem of conserving the creative gift. The problem such a teacher will face will be familiarizing herself with the child's educational experiences in other areas and deciding when it will be to the child's advantage to promote an integration. She will neither eliminate the time she should devote to definite art learnings,

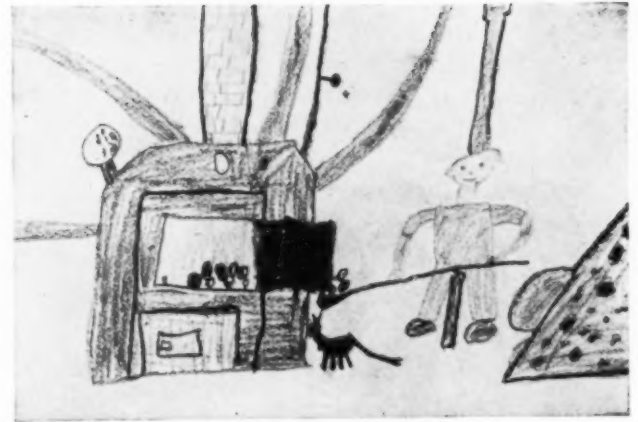


Dairy Unit. Illustration by Patricia Westphalen, Grade 2, Jefferson School. C. Mahoney, Teacher

nor the opportunity of the child for free creative expression arising from his own personal experiences and creative urges, but will use also the opportunity for integration, and will weave these several types of art activity together into a wholesome, balanced, creative, art program.

One problem that will puzzle the teacher will be the fact that art is long and time is fleeting. By the time her pupils have discussed and read enough about their social science unit to be filled with something to say in the form of a picture or mural, the social science unit may be half over. By the time the mural is finished some other social science unit will be going on in the home room and the mural will no longer be appropriate decoration. Yet she cannot legitimately begin the art expression before the learnings have taken place in the social unit. What should she do? Many teachers have found that the answer to that is to save the mural for the time when next year's class shall be engaged upon the same unit and meanwhile display it briefly in the art room.

In the case of scenery and costumes or puppets for a play it is not necessary that the completed play be in the hands of the art class before the art projects which integrate with it are begun, but the scenes should have been definitely decided upon, the characters definitely assigned, and their characteristics made known to the young artists before they can undertake the art projects which the integration requires. Here the art teacher is often faced with a cruel problem. The information is *not* forthcoming in time for her to make a legitimate educational project of it. "Art is long and time is fleeting." If she is not to have to resort to the poorest type of teaching, the dictated and "boosted along by teacher" type, she must have weeks of forewarning. The supervisor and administrator can be of help here. They should see that the heads of all departments which are to cooperate meet ahead of time and discuss the problems of the integration. The dramatic department should leave to the art department the interpretation of the art problems involved. If there is no freedom for creative interpretation, if the project is to be merely a task in draftsmanship in re-



School Unit. The Furnace Room by Rodney Levsen, Grade 2, Madison School. Teacher, De Ette Keith

producing someone else's preconceived ideas, it *should not be accepted by the art class*. Theirs is a creative function! They will be judged by the creativeness of the result. It is their right and their necessity to have the problem handed to them in a fluid enough state that they can bring their creative faculties to bear upon it.

Perhaps a list of the units used in the local public schools and integrations which have occurred here in the art classes based on these units, would be of help.

GRADE I

THE HOME

Pictures of:

- Our family
- Our home
- What daddy works at
- What mother does for me
- How I help at home
- Fun at our house, etc.
- Workers who built our house
- Making and furnishing doll house

Mural:

- Down our street

THE PARTY

Pictures of:

- Party fun

Designs for:

- Table mats
- Decorations of paper plates
- Party favors
- Covers for gay party invitations

THE FARM

Pictures of:

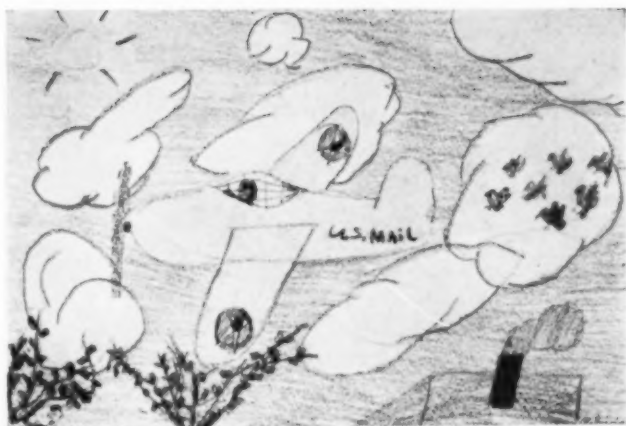
- The child's experiences on the farm

Mural:

- The farmer at work
- The barnyard

Modelling:

- Farm animals
- Farm workers
- Booklet cover for our farm book
- Animal headdresses to wear in dramatization of farm play



Transportation Unit By Patricia Haigh, Grade 3,
Johnson School. Teacher, Cecile Taylor

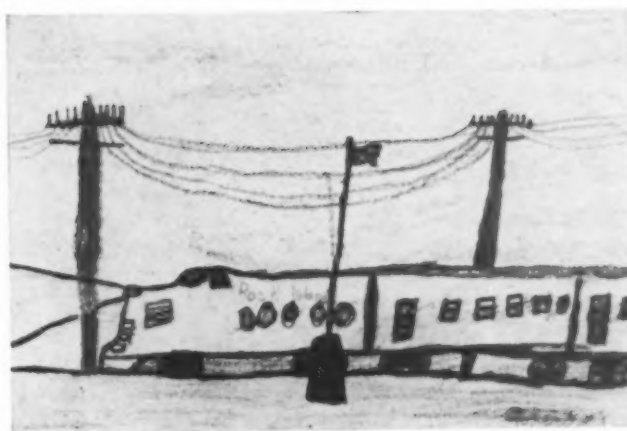


Illustration by Robert Danielson, Grade 3

GRADE II

THE POSTMAN

Pictures:

- How the mail comes to our house
- The postman's Christmas load
- Mailing a letter
- Going to the Postoffice
- How the mail was carried long ago
- How the mail travels

Mural:

- Carrying of the mail
- The postman's journey, etc.
- Booklet covers
- Making and addressing envelopes
- Making a booklet for stamps

THE FIREMAN

Pictures:

- My trip to the firehouse
- Fire on my street, etc.

Mural:

- Going to the fire, etc.
- Booklet covers
- Building of scenery for fireman play

THE CIRCUS

Pictures:

- Going to the circus
- Feeding the elephants
- How I saw them put up the tent
- The clowns
- Trapeze performers
- Circus animals, etc.
- Clown masks
- Clay modelling of animals and clowns

THE DAIRY

Pictures:

- The dairy farm
- A modern dairy
- Bringing the milk to my house
- Taking in the milk

Mural:

- Milk from the farm to me
- The dairy farm

Modelling:

- Cow and calf
- Milking the cow

GRADE III

TRANSPORTATION—Air—Land—Water

Pictures

Murals

Booklet covers and end papers

CLOTHING

Pictures

Murals

Design for school costumes

Design for fabrics

Weaving

Making of small woven costume accessories—bags, pocketbooks

GRADE IV

PHYSICAL EDUCATION

Making of kites for kite festival

Posters for play day

SCIENCE

Cover decoration for science notebook

Recognition games for birds, leaves, etc. (Wired to ring at choice of correct answer.) A project worked out in the two classes

Pottery, following study of Indian crafts. (The point was brought out that Indian decorations were an expression of Indian Life. The pupils made the decoration of their pottery to express their own, not the Indian life. There was no copying or adapting of Indian motifs.)

GRADES IV, V, VI

Similar integrations related to their various subject matter interests

GRADE VI

Stage scenery

Marionettes

Costumes for a play on Latin America written by class after unit on Latin America



Circus Unit. By Jeanette Reinhold, Grade 2,
Garfield School. Teacher, Ora Duke

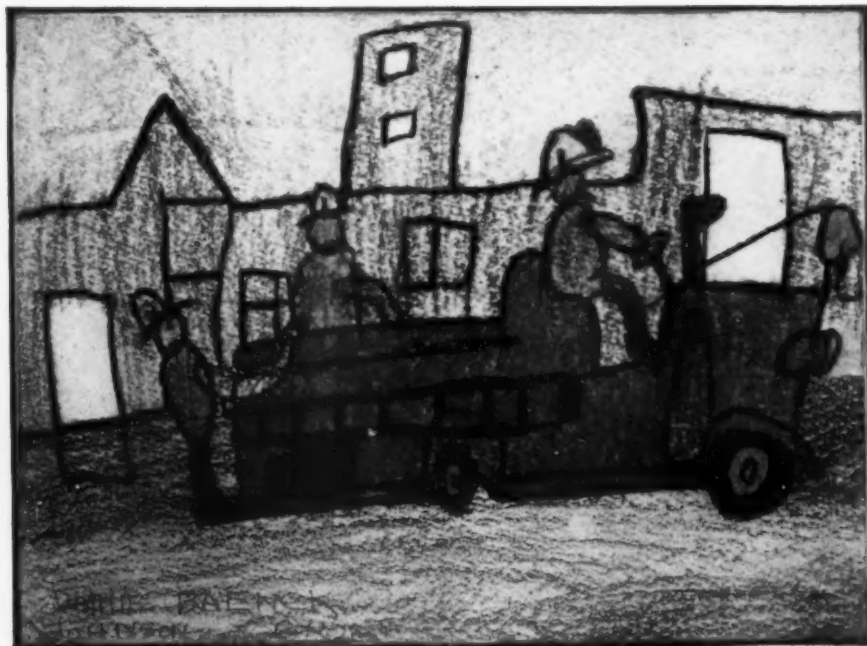


Mexico Unit. By Beverly McBride, Grade 6B,
Jefferson School. Teacher, Alvina Barthel

Junior and senior high school students have some very rich opportunities for integration which the wide-awake art teacher will not overlook. They include the designing and production of drapes and other decorations for the Home Economics Department suite of rooms, and for the Club Room—scenery design and production for plays given by the dramatic department—murals for the corridors showing scenes of local history—and the production of decoration for

greeting cards which are composed in the English Department and printed in the Printing Department. Many other integrations would be natural outcomes of the interests of various classes.

Integration, when wisely chosen, and based on pupil interest, and when guided by a truly creative teacher, should enrich the experience and increase the expressiveness of the pupils in the art classes.



THE HAT SHOP

GENEVIEVE GRAJEK
Art Instructor
Marshall Elementary School
Grades 4 and 5

MABEL ARBUCKLE
Director of Art
Detroit, Michigan



THE boys and girls of the Marshall Elementary School proved to be enthusiastic creators of spring hats during their last Easter project. Their interest in millinery design continued for several weeks, during which time hats of all sizes and shapes were made. The most unusual ones were those made of dixie cups and pie plates. After the millinery creations began to accumulate, a hat shop came into being. During the organization of the shop, ideas for displaying the hats to the best advantage were worked out. The most successful type of hat display was the oval-shaped head on a firm standard, suggestive of a milliner's stand.

To make these heads, the children fitted various lengths of dowel rods into heavy blocks of wood, which provided a firm support for the head. The head was made from a handful of excelsior or straw, tied securely to the rod. Narrow strips of stretched crepe paper wound around this foundation in mummy fashion provided a smooth surface for the features. Eyes and mouth, cut from colored paper, were pasted

on the face. The nose seems an irrelevant detail to these young designers. Hair styles were created to suit the model. For instance, the plain country maiden was given straight braids which showed from under her dashing sailor hat, whereas the city sophisticate was adorned with beautiful curls to better display her frivolous, feathery hat.

The children discovered that the best curls could be made from light-weight paper, as heavy construction paper would not curl, and crepe paper curls looked too limp.

Inasmuch as the hats were made in all sizes, various types of display forms were made by the children. Little hats were displayed on blown eggshell faces; larger hats made their bows on potato heads, and still larger ones on the forms described in detail above.

Many ideas for the future use of these heads were suggested. With the aid of scissors, a little paste, and fresh paper, the Easter paraders could easily become characters from stories, people of other lands, or historical figures.

MINIATURE SYMPHONY ORCHESTRA

EDNA M. TERRY
Irving School
Dayton, Ohio



SEVENTH and eighth grade pupils of Irving School in Dayton, Ohio, where Miss Bess M. Heiser is principal,

began last January the study of the symphony which resulted in the construction of a miniature orchestra consisting of thirty musicians and one prima donna.

Interest in the project was evident after Mr. S. Norman Park, director of music in the Dayton schools, showed to these classes various home-made instru-

ments, pictures of the creative endeavors of various groups, and a miniature figure of a symphony orchestra member.

To make a miniature symphony of their own was the desire of the group. This goal was made possible through the cooperation of the music department under the direction of Miss Edna Terry, the art department directed by Miss Martha Bains, and the manual arts department under the supervision of Mr. Roger Jenks.

A period of study concerning symphonic music and some composers of symphonies followed as a natural development. The movements that made up a symphony were studied and listened for in recordings of Beethoven's Fifth Symphony, Haydn's Surprise Symphony, Schubert's Unfinished Symphony, and Dvorak's New World Symphony. An attempt was made to recognize the themes as they were repeated throughout the music. The children were interested in listening to good music, and anxiously reported any familiar symphonic music heard on the radio. Popular melodies such as the "Song of Love" based on a theme from Schubert's Unfinished Symphony, and "Moon Love" adapted from Tschaikowsky's Fifth Symphony, served as interesting comparative material.

With this general background and interest in symphonic music established, a study of the instruments that produce such harmonies was begun. The children obtained from musical catalogs pictures of the various instruments of the orchestra. These were mounted on construction paper, grouped into families, and displayed in the music room. To aid in the correct grouping, large charts constructed for determining the four choirs or musical families to which each belong were listed by the pupils in their notebooks, while pictures of these instruments gathered





The completed orchestra, soloist, and operators

from catalogs or sketches of the instruments drawn by the pupil himself helped to add interest.

In order to know the instrument by its tone as well as its appearance, recordings of the instruments of the orchestra proved valuable listening material. Pupils of the class who played instruments were asked to demonstrate them.

Our next step was to study the seating plan for a symphony orchestra. Various plans were discovered and after discussing them, one was copied into the notebook for reference. From this plan the pupils determined the number of instruments they wished to have in each section of their miniature symphony orchestra. A seating plan was then drafted for the thirty musicians who were to be created.

Real instruments were measured and the various instruments, chairs, and stands were made to scale in the manual arts department. In the art classes wire was bent and wrapped with cotton to form the basis for the six-inch figures. The heads, hands, and feet of the puppets were modeled from clay and painted the desired color when dry. The cutting and the sewing of the costumes and the back curtain drape were done by the girls in the music classes, while the boys lined miniature music sheets on which to write musical scores for each instrument.

The classes agreed to have their symphony orchestra play Beethoven's Fifth Symphony since it seemed most timely to have their group playing the "Victory Symphony." Sheets were scored with eight measures of the correct orchestration of the symphony for each instrument represented and a score was made for the director.

After working approximately four months on the project, it was ready to be set up in permanent form. The foundation of imitation wood made it possible to have some of the figures standing, and also provided

the basis for a framework on which to hang the blue background drape.

Needless to say, the pupils were proud of their efforts. The teachers felt that the project was worth while and that the girls and boys through their work gained a better understanding and an enriched appreciation of good music, as well as the realization that each one had something he could contribute to the common goal. Music appreciation periods seem to mean more when one imagines that the symphonic orchestra he has helped to create is playing a favorite symphonic selection.



RECON- STRUCTION and the INDIVIDUAL

MARGUERITE
MARQUART
Director of Arts
Newark Public Schools
New Jersey

"Arts and Crafts must
grow out of the needs of
the child"



"Techniques should grow
out of the work"

GREAT emphasis is currently being placed on the arts and skills to be taught to the soldiers and airmen as release for the emotions warped by the stress and strain of war experiences.

The same type of work is needed for the children of the postwar era, that new and undefinable period when living together will not have the advantage of military regulations. Children should be exposed to and be guided in art as a major part of the curriculum

from their very first contacts through all school life. Those who have the responsibility for the stabilization so essential to the mental, emotional, and spiritual development of children, have always understood this, especially for the small child of pre-school age, kindergarten, and through the first three grades of school, yet how little have administrators of curriculums recognized this need. Art directors all over the country have worked to the best of their ability,



"Satisfaction comes through individual expression"

"No boredom or restlessness here"



but their programs lack adequate provision for creative hand skills. The crafts become extra work and of subordinate interest because they are treated as incidental. Unless extra time is allotted in the program, and teachers assigned to this work show resourcefulness and skill, creative work will never bring its full value to developmental growth of the individual.

If the newer interpretations in arts and crafts are to meet the needs of each child, individual children of

necessity present problems for deeper study than those generally acknowledged. Habits, skills, and appreciations, used as expressions of thought and as progression in planning, must be developed by teachers with skill, art ability, good taste and, most particularly, with understanding.

Many children are handicapped in their natural development by well-meaning teachers who do not recognize how easily inhibitions are developed in



Material for art is everywhere

childhood. The gentle, sensitive child who is erroneously directed to work with a heavier touch, and the vigorous, dynamic child who is told to make his work lighter by a teacher, are not only inhibited, but really suffer a loss in individual creativity. This often has a retarding effect on the personal desire for self-expression. Expressions vary according to temperaments, and techniques emerge as the work molds itself toward its artistic goal. Children's work shows as many differences in feeling as that of artists of today and of the past reveals many similar qualities. This, for the teacher alert to art values, is the core of long-time guidance for a fuller life. This applies equally in the use of color. A composition which shows rhythm of line, form, and color in arrangement, is a total picture of the child's understanding of his inner self, and of the world around him. In the same way, through the study of the development of verbal expression of children—chatter, words, phrases, and sentences—similarities have been found in the graphic work. Each is an expression of the individual, which should be recognized in the planning of any curriculum.

Planning for the individual does not require expensive equipment; it does mean time, small classes, teachers with art sensitivity, an art environment, and materials. Time and smaller classes are as essential as materials to the administration of a good art program. Materials for arts and crafts work are everywhere about if the resourceful teacher envisions possibilities.

Tenacious clinging to factual work as inspiration for the arts and applied arts has been so universal in school planning that art teaching often becomes



Rhythms in color and line

farcical and artificial. Such an approach deprives the work of its great opportunity to develop natural aesthetic and cultural standards so meaningful in the lives of all individuals. Good taste and clever use of hand supplies one with interests and abilities which can take the place of the questionable diver-

Young children learn gradually to see detail



sions to which many now turn for pleasure. Time and money thus spent often bring the individual no real satisfaction.

Proof of the virtues in creative work is seen in a study of the peasant arts. How much satisfaction all primitive peoples have found in their arts and crafts, and how beautifully they have expressed their interests and activities by the use of native materials.

Advantage should be taken of the open-mindedness of children while young enough to work naturally in a rhythmic, decorative way. Details are unimportant to them. Their minds are free and uncluttered. Gradually they recognize color differences, and increasingly observe more detail so that they become sensitive to relative values. Eventually they recognize the plan of subordination—expressing first the most important idea, with lesser things helping to clarify it, but never in any way taking the leading role. As

one works with various materials, analyzing, adapting, transforming the old, creating something new, one learns that solutions can be found to all life's problems.

Is not this a picture of life at its best? How necessary for all of us to realize that in every place—every home, office, factory, wherever we find ourselves—in order to be at our best, we must know and overcome our limitations, maintain our assets, subordinate our interests to those of the whole, keep a balance in our lives.

These eternal laws should be the fundamental consideration in postwar planning for children, because rehabilitation has led the way for America to make a productive life of freedom and equality for everyone, each with his own powers developed to capacity that he may make his individual contribution to the whole.



Painting scenery



Painting stage scenery



Tommy is putting the last touches on his painting called "The Speaker"



Maxine and David take their places in the Mexican play in front of the scenery their class has made

WRAPPING PAPER, TAGBOARD, PAINT and CLAY

JESSIE TODD

Laboratory Schools, University of Chicago

IN MOST third grades children are eight years of age. Their favorite art materials are tempera, paint, and clay. One roll of wrapping paper a yard wide will make much stage scenery. The children like to measure the stage and then paste strips of paper together to make the scenery the right size. They like to hang it on the stage, draw in the biggest lines in the scenery, then place it on the floor and paint. Children of eight years have difficulty in painting the scenery in a vertical position for the paint has a tendency to drip. The paint is more practical than chalk for the painted scenery can be rolled up from day to day without smearing.

Modelling in Clay

Pictures on Tagboard
22 x 28 inches
Grade III
University of Chicago
Elementary School
Jessie Todd, Teacher

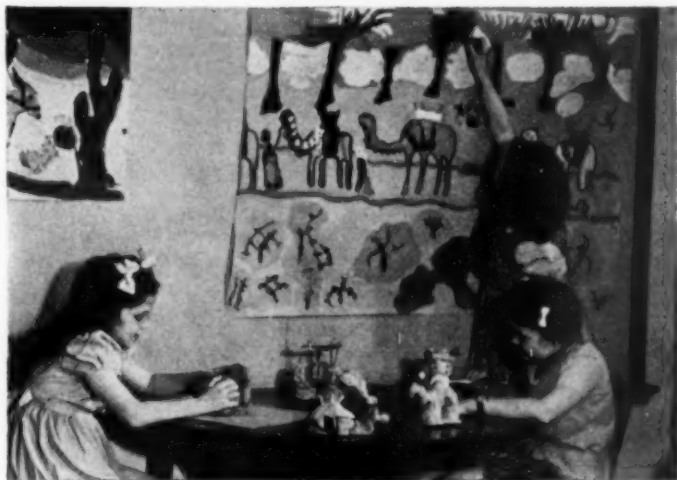


Another practical material is tagboard 22 by 28 inches in size. It is large enough to make interesting paintings for the schoolroom walls. The pictures made on this tagboard are large enough to show in an art assembly. This size paper gives the children opportunity to make big free strokes. Large brushes can be used; they are practical because the small brushes wear out more quickly.

And clay, perhaps the favorite of all the materials. And why not! One can make elephants, hippopotamuses, bears, and what not.



David modelled all the animals on the table and he is making more. The children admired his work. Notice how intently Elaine is watching him



After Caroline's painting was pinned up she decided that it needed more white. Children need to see their work exhibited in room or hall

The EVOLUTION of MUSICAL INSTRUMENTS

LAURA M. HAMMOND
Teacher

S. E. E. HAMMOND
Formerly

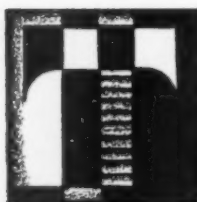
Assistant Supervisor of
Art and Handwork

Springfield, Massachusetts



Above: The Rain Dance.
The Indians praying for
rain

Below: The Dance follow-
ing the prayer



THE suggestion to study "The Evolution of Musical Instruments" in a 6B, later A, class came when Mendelssohn's "Spinning Song" was played on the Victrola. It all happened when the class had been studying flax. A spinning wheel was

brought in, a grandmother spun for the class, a girl said, "Hear the wheel hum." The teacher placed Mendelssohn's "Spinning Song" on the Victrola. The pupils recognized the hum of the spinning wheel. The song was played several times on different days. Their interest grew. They expressed a desire to know more about early and later musical instruments.

The story of the rain dance of the Pueblo Indians and the making of the first rain rattle took us back to primitive instruments. A search started for information they desired.

Let me insert here that of course the teacher must have a very definite plan as to what is to be accomplished, but it is of equal importance that she must only guide and never do the leading. This leading should come from the pupils inspired by interest awakened by the teacher.

That noon John brought in his rain rattle using a tin can, cornstalk, and black turkey feather. Next morning other rattles were brought made from boxes, bottles, dried lemon rind, walnut shells, paper, stones, rice, shot, buttons, beans, nails, etc. One pupil said, "This is a good start. Let's act out the story." Do you think now there was any dearth for oral or written language? Different groups gave original dramatizations. The best were chosen. Writing the play followed and the best chosen. In the gym class for the boys the prayer and dance were worked out. The rhythm for the prayer and dance was a song composed by the pupils. Costumes were simple and varied.

One day as the pupils listened to a radio talk by Dr. Damrosch he said there were three kinds of musical instruments—percussion, wind, and string. They learned that the rattles and drums belong to the percussion class. Then came the question, "What are some other percussion instruments?" Some they found were cymbals, triangles, gongs, bells, bones, marimba, and Chinese King.

The class became interested in drums when they learned that because the Indians believed the noise of

the rattle was used to bring good so also the beating of the drum would drive away evil spirits.

Under the teacher's guidance a search for information began. Some visited the Art Museum to study the collection of musical instruments, bringing back first-hand information. Other sources were text and reference books, supplementary books from the Public Library, the Bible, pamphlets, and clippings from newspapers and magazines. Pictures from the Public Library, illustrations in books and on post-cards gave much valued information.

They learned about the kettledrum, barrel and tambourine drums. Then followed their self expression of instruments. A kettledrum was a coconut shell with a piece of chamois stretched on it. In making the barrel drum a piece of furnace pipe was used. Tambourine drums were gaily decorated with crayon, paint, and colored paper. A set of embroidery hoops was used for the rim of a tambourine. The African drum was made and also a percussion instrument using different size nails driven in a board tuned to the scale and played with a large spike and a set of gongs by stringing different sized tin can covers together. A boy found in the street two lids from gallon paint buckets. He seized them and brought in cymbals all made. Another boy visited a blacksmith shop and returned with his triangle—a horseshoe swung on a cord. A spike was used to play it.

One day a girl said, "I never knew there was so much music in common things. Let's have a hunting party and see how many things around home we can find that give a musical tone when tapped." The next morning an hour before time for school three excited boys entered the schoolroom exclaiming, "Oh, we found a lot of things that make a musical tone when tapped but all of us found flowerpots did." "Fine," said the teacher. "There are some empty flowerpots in the boys' basement. Go see if you can find do, re, mi." Just before school they came back in triumph with their three flowerpots and sounded the

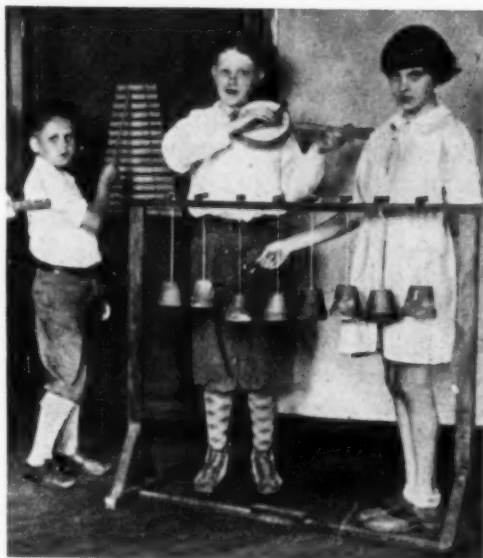
first three notes of the scale for the class. The pupils were eager to complete the scale. It took them about six weeks. One girl found fa. Washing the flowerpot changed it to the flat of fa. They had to find another fa. Sol and la were the last tones found. A girl asked to transplant a flower on the window sill. She said, "The pot looks as though it might be la." When washed and dried it was the flat of la. What could they do? One suggested chipping off some of the pot. "No, no," came the response. "Don't you remember how the Chinese emperor spoiled his musical instrument, the king?" A boy said he'd bring his father's file and file off some of the edge. This completed the scale. They made the frame and hung the flowerpots by cords. They were now bells. A stick with a round knob on the end was found and used for tapping the bells.

While searching for their flowerpot scale they discovered that water at different depths in drinking glasses or test tubes made the scale.

The school nurse brought in a dilapidated marimba saying, "If you can fix this you may have it as one of your instruments." It was soon repaired and they took delight in playing all kinds of songs on the glasses, marimba and bells.

When the main percussion instruments had been developed the reading assignment was "The Story of Pan." This story led the class into the investigation of wind instruments. Though they learned about the other wind instruments the pan-pipes was the one which caught and held their interest. They used the things they had at hand to make their pipes. The mist-on-the-mountain from the yard at home, test tubes from father's supply, mother's beeswax and paraffin, and brother's fishing pole furnished the material. Most pipes were made the full scale. One was the major chord. They found the pipes best suited for playing bird calls though they did play other songs on them.

The boys made patterns for the girls' wall hanging



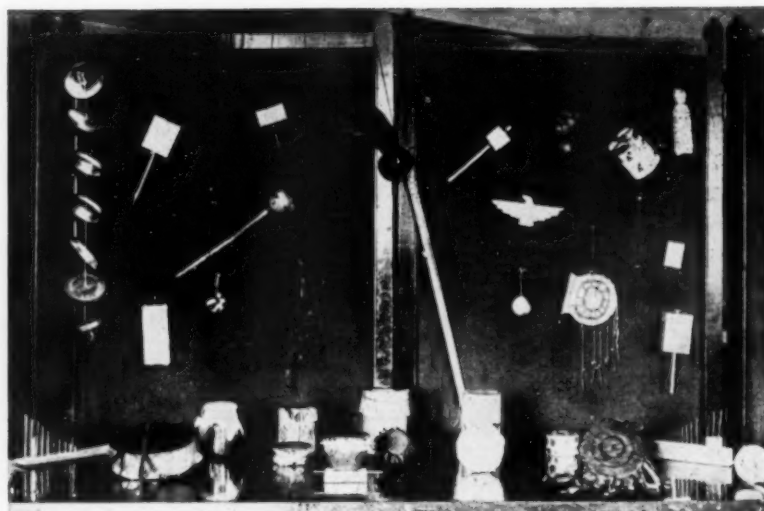
Instruments made by the children



Rhythmical Drawing, accompaniment of the piano



Pan Pipes made from reed



Musical Instruments made of by-products

made in the sewing class. The design was an enlarged copy of a carving on the wall of a tomb in the Great Pyramids at Gizeh. It represented a group of musicians playing on their flutes.

At one of the morning exercises a boy played his banjo accompanied on the piano by another boy. The following tells of the inspiration Ernest received. "A boy played his banjo in school so I made one. The base is made of a piece of sheet metal stovepipe. I made a neck and attached it to the base. Then I made the keys. I tightened the strings. The second set was too weak—they broke. The third set, the wood was too soft—the strings cut into the keys. This is the fourth set. These are real banjo strings of silver steel. Now I can play."

David made a violin using a cigar box and one of the uprights of the back of a chair for the main parts of his instrument. He made his bow from a cornstalk. Both instruments were a success. Musical selections could be played upon them.

Let me stop here and tell you how as we progressed we developed our program which was given at the end of the year. As each new point was developed it formed the base for oral and written language. In oral language the best way of expressing the thought was constantly held in mind. This topic then became the subject for their written language. When the written papers were being corrected by the teacher eight or ten of those she considered the best were laid aside. The next day the writers read these papers to the class for criticism. The class chose the two they thought the best. These were laid aside to be used in the program. In this two things were accomplished—the development of the ability to recognize excellence in work and the gradual preparation for a program for the end of the year—a program in which both parents and those interested could get a bird's-eye view of the work of the entire year and realize the growth the children had made.

As we neared the close of the year and the program began to take shape we found that all the instruments that had been made had a definite place on the

program except the violin and banjo. How could we plan to use them? It was suggested using them as accompaniment for an operetta worked out with puppets. This meant building a puppet stage, the making of puppets and furniture, the learning of the operetta, and the handling of the puppets as the children sang their parts.

The program closed with a demonstration of rhythmic drawing of a landscape. The scene was drawn to music using the three tempos—2/4, 3/4, 4/4. The twenty-five children at the blackboard each drew his individual tree and put in the skyline. They did this to the rhythm of "The Blue Danube," played by one of the boys at the piano. The primary song, "Gold and Crimson Tulips," sung by the class, gave the meter for drawing the tulips. In a space left open among the trees a pupil drew our flag while the class sang "Flag of the Free." When the drawing was completed the pupils gave the salute to the flag.

Outside the actual knowledge which has been gained of the development of musical instruments by far the greater and more lasting results obtained were:

1. An increased knowledge of and interest in musical instruments of all kinds.
2. The development of initiative, ingenuity, and leadership through getting materials for and planning ways of making their musical instruments.
3. The recognition of the fact that our present-day instruments are the outgrowth of the music of primitive peoples.
4. The creating an atmosphere of interest and enjoyment in the learning process which made the work a pleasure.
5. The ability to plan together and devise ways of carrying out the plan in cooperation with others.
6. Pride in work well done and respect for the work of others.
7. The realization by the pupil how much he owes to others for all the necessities, advantages, and pleasures he has in life—the great lesson of interdependence.

FOLK SONGS AND DANCES

CATHERINE ARNOLD and GENE VON HOENE, Teachers

JEAN DUDLEY, Director of Art
Ninth District School
Covington, Kentucky



TWO sixth-grade classes integrated their art activities with their study of geography by choosing to study the folk songs and dances of some of the European countries, some of which were Poland, Russia, Austria, Sweden, Czechoslovakia, Ireland, and England.

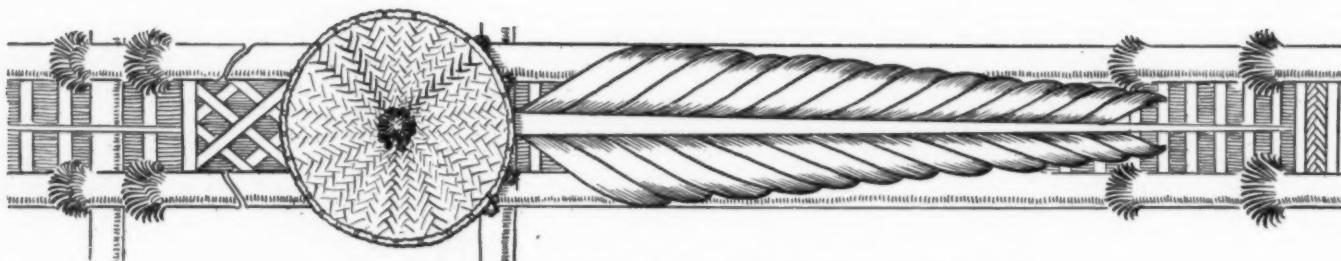
They studied the songs and learned the dances of the different countries. They also studied the customs, geographical features, and costumes. They interpreted these in their illustrations which were quite free and creative due to the music of the dance.

The illustrations in the top row were made by one class while those in the bottom row were made by another class. The objective was to capture some movement of one of the dances and interpret it on paper as directly as possible. After completing the dance which they had chosen the children drew their interpretations on paper with charcoal, striving to obtain rhythmic linear expressions of figures in motion. The costumes were added and the background was reduced to designs to enhance the move-

ment of the figures. Recordings of the music of the dances were played on the victrola while the children were drawing and painting. The compositions were painted with tempera paints.

The compositions in the lower row were planned in a similar manner. After the compositions were planned in charcoal, they were enlarged; also the backgrounds suggesting some geographical feature of the country chosen were drawn on large gray cardboard and painted. The figures were drawn on cardboard, cut out, and covered with construction paper. They were made to stand out from the background from one to five inches with cardboard braces attached on the back of the figures and fastened to the background. Hair was plaited; eyebrows were made to curl; feathers waved from caps; skirts were ruffled, pleated, and fringed. When finished these panels were quite alive with lovely color and form.

When the activity was finished, simple but effective costumes were made by the classes. A program consisting of songs and dances learned during the year was given for the other classes in the school and the parents.



Designed with bamboo and palm leaf motif by E. Salgado, Filipino Artist and Research Assistant, Botanical Gardens, University of Michigan

GETTING ACQUAINTED WITH THE PHILIPPINES

PAZ P. SALGADO, Barbour Scholar, University of Michigan



Philippine Flag

This article is written as a guide for teachers in visual education and others who might like to arrange a similar exhibit on the Philippines. It covers an exhibition of seven units, each of them arranged as follows:

- Title of the unit
- Illustration of the unit
- Story of the unit
- Articles used for illustration (each with its own label)

In the Detroit exhibit there were eighteen units. The full text of the exhibition catalog is too lengthy for inclusion here, but wherever an exhibit might be arranged the articles available would necessarily be different, depending upon what illustrative materials might be obtainable locally. There are few large cities in the United States where there are not some returned American residents of the Philippines or some native Filipinos. Such persons always have such mementos as costumes, examples of handicraft, pictures, etc., which they are nearly always glad to lend for educational purposes. It should be noted that pictures can be loaned for such exhibitions by the Department of Information and Public Relations, Commonwealth of the Philippines, Washington, D. C. Moreover, many large museums now have educational service divisions and are glad to lend actual objects for temporary use. Teachers will find this article suggestive, but will of course, depart from it as may be necessary to utilize whatever materials they may be able to gather together. Information in the following introduction will be incorporated in the labels of the exhibits, and I have therefore addressed the readers as "you," thinking of the final readers as those who will visit the exhibition.

INTRODUCTION

One of the thirty-seven United Nations fighting today against ruthless aggression and slavery is the Commonwealth of the Philippines. It is a country that is not widely enough known in the United States. One reason for this is that the two countries are separated by the vast expanse of the Pacific Ocean; another is the fact that too often the Filipino people have been represented in books, magazines and movies merely as a group of primitive brown people living in houses on stilts; a third is that many Americans have felt the Philippines to be unimportant to America's vital interests. After Pearl Harbor, however, the American newspapers and movies featured the Filipinos who fought valiantly side by side with General MacArthur's American soldiers in Bataan and Corregidor. Then people began to ask such questions as, "What are the Filipinos to us?" and "Why are we fighting to redeem the Philippines?"

NOTE TO TEACHERS

In cooperation with the Detroit Board of Education and in partial fulfillment to the requirements of a course in Museum Science (University of Michigan), an exhibit titled "Getting Acquainted with the Philippines" was installed by the writer at the Children's Museum of Detroit from April to October 1944. A program of short speeches, native songs and dances was rendered by Filipino students on the opening night of the exhibit. The following *Greetings* from Vice President Sergio Osmeña (now President of the Philippines) were received by Dr. Warren E. Bow, President of Wayne University and Superintendent of Public Schools, Detroit:

It is with genuine satisfaction that I send you my greetings on the occasion of the opening of the exhibit, "Getting Acquainted with the Philippines," since understanding between people is the most stable foundation on which international good will can be built. Every effort toward achieving this end deserves the unstinted cooperation of everyone.

For forty-five years the Filipino children have studied the great lessons of American history in their schools, coached at the be-

ginning by American teachers. Every year Filipino students have come to American universities to see at first hand what they have read about. The pupil has learned his lesson well and in the process of learning has come to have a deep and everlasting admiration and affection for his teacher as was proven in Bataan and Corregidor.

It is my fervent hope therefore that this exhibit will succeed in its aim and that those who came to see it will leave with a greater knowledge and understanding of the Philippines and the Filipinos.

SERGIO OSMEÑA

Vice-president of the Philippines

This exhibit attempts to bring to you some facts about the Philippines and about the Filipino people in their normal, happier moments. It is aimed at showing the fundamental similarities of all good people, as well as the more superficial differences that make life interesting.

You will therefore find many things in this exhibit that will remind you of the United States and other countries of the Americas. In many ways the Filipinos are like yourselves. They love the good and the beautiful. They have the same joys and the same sorrows. Their country and yours have many similarities. On the other hand, there are many surprises awaiting you that will make your growing acquaintance with the Filipinos very interesting. Not only are the Filipinos brown-skinned, but also they have native languages, alphabets, costumes, and customs which are unlike yours. Yet, if you could go to the Philippines you would find, in spite of these differences, that the Filipinos—like yourselves—are a friendly and liberty-loving people.

Here you can take an imaginary trip to the far-off Philippine Islands and as you look at the exhibit you can become acquainted with the Filipinos and their everyday way of life before the Japanese invasion.

UNDERSTANDING THE FILIPINO FLAG

This is the Filipino flag. You have probably seen it displayed among the flags of the United Nations in your school. The colors—

Igorot Rice
Terraces
The home
of Akop



red, white and blue—stand for bravery, purity, and patriotism, respectively. The white triangle, which has equal sides and three golden stars, represents the union of the three groups of islands—Luzon and associated northern islands, the Visayan group in the center, and Mindano with many associated smaller islands in the south. The eight rays of the sun stand for the eight provinces which started the fight for freedom from Spain.

KNOWING SOME FACTS AND FIGURES ABOUT THE PHILIPPINES

Look on the map and find the many islands that make the country called the Philippines. They were named *Felipinas* by the Spaniards in compliment of Prince Philip (Felipe) of Spain, and the English equivalent is the *Philippines*.

Ferdinand Magellan was the first European to reach the Philippines—in 1521. The Spaniards governed the country for 370 years before the American Occupation.

The visitor from Detroit would travel 9,000 miles to reach

Manila, the capital of the Philippines. Manila time is in advance of Detroit almost thirteen hours.

More than nine-tenths of the people belong to the Christian faith. *Tagalog* is the national language. English and Spanish are widely spoken. Because of the warm tropical climate of the country there are many things that Filipinos do not need that people in the colder, snowy countries must have in order to be comfortable.

EXCHANGING PRODUCTS OF THE SKILL OF MIND AND HAND

These are some of the things that come to you from the Philippines: sugar, canned pineapple, coconut and its products, Manila hemp (abaca), tobacco, rope, Manila paper, rattan and rattan furniture, lumber (especially Philippine mahogany), gold, chromium, shell products, hats, and embroideries. These are some of the things Americans export to the Philippines: wheat flour, cotton cloth, galvanized iron, machinery, trucks and other automobiles, tires, electrical supplies, paper (newsprint), and motion picture films.

FOLK DANCES

Philippine folk dances are many and varied. Many schools celebrate Parents' Day, first Monday in December, with a folk dance festival.

The Rice Planting Dance. The planting of rice in the Philippines is usually accompanied by music to keep the planters working in unison. The dance interprets the steps in the planting of rice.

The Tinikling Dance. The originator of this dance is said to have been inspired by the rhythmic jumping habits of a little brown bird called *tinikling*. One or more couples dance over two clapping bamboo poles. Great skill is required to avoid being caught between them.

The Bao Dance. Have you seen coconut shells used in dancing? In some Latin American countries the emptied nutshells are polished, filled with seeds, and used as rattlers in dancing the conga. Filipinos use them as castanets with colored paper trimmings in dancing the *bao* (coconut shell) dance.



MEETING SOME FILIPINO CHILDREN

By PAZ P. SALGADO, Drawings by EDUARDO SALGADO



This is Ligaya. She is making garlands of *sampaguita*, the most popular flower of the Philippines. Ligaya goes to a public school in Manila where she learns to read and write *Tagalog* and English. She gets to know about plumbers and gas pipes, electricians and radios, bill collectors and mortgages, engineers and skyscrapers, artists and works of art, and a lot of other things that make her just as up-to-date as any city girl anywhere. Her father is a clerk and her mother is a teacher. On Sundays they all go to a beautiful Catholic church in Malate, near Manila Bay. On pay day they go to the movies and see news reels about the different countries of the world and pictures from Hollywood. They wonder if all people in the United States live in palatial houses and if they all dress up so elegantly. "Wonder if that man in tails knows how to milk a cow?" remarked Ligaya one time.

Ligaya's family live in a typical city house made of wood, cement, and galvanized iron. Squared sea-shells are used for the windows. They are beautiful and diffuse the glare of sunlight but cannot be seen through. In the cool of the day they can be slid open to provide a view and let in the breeze.



This is Tanton. His home is in Zamboanga. His father, a Moro trader, owns a big sailboat (*vinta*) with brightly colored sails. They go out to sea in it to catch fish or to dive for pearls. Tanton helps his mother make and sell "stained" flower vases. He decorates them beautifully by means of a very interesting process: Papers of different colors are cut or folded into squares, rectangles, triangles, and other shapes and fastened around the tube to make a design which is then wound with cotton or silk thread, also in various colors. The whole thing is next boiled in water, and the thread and paper removed, the design having thus been transferred to the bamboo.

The Moros like to adorn their houses with painted wood carvings. Tanton's father covered the projecting beams (*panolongs*) with beautiful arabesque designs which are characteristic of Moro art. Flowering plants, especially orchids (*waling-waling*), hanging from the windows of the houses are very typical of Zamboanga houses.



This is Virgilio riding on a carabao's back. Like Akop, he does not look much like an American boy. He has black hair and black eyes. But his brown skin and scanty clothing look as yours do in the middle of the summer when you are playing out in the sun every day in a bathing suit. After coming home from school every afternoon Virgilio helps himself to an afternoon snack (*merienda*) consisting of rice cakes (*bibinca*), or a pudding (*guinatan*) of sweet potatoes, cooking bananas, rice, sago, and anise boiled together in sweetened coconut milk. Then he feeds his pets. Some-

times his father asks him to take the carabao to the river for a nice cold drink.

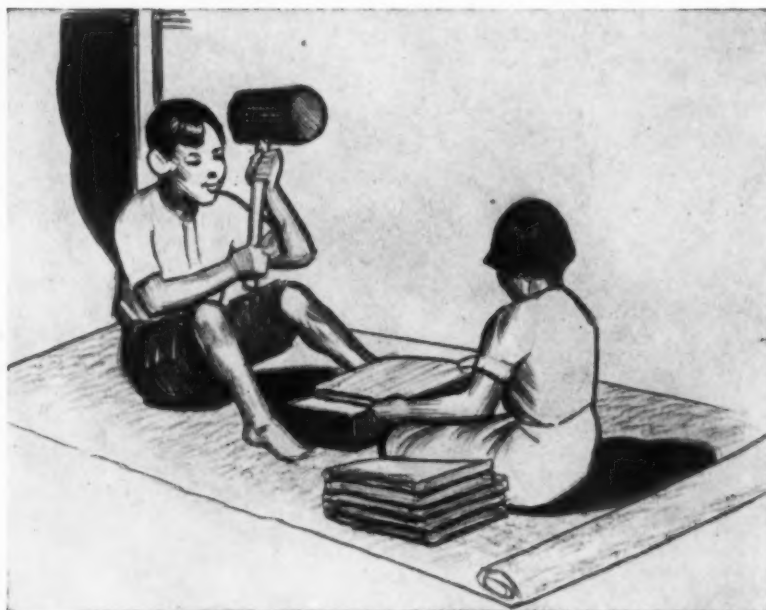
Virgilio lives in a typical country house made of nipa palm, wood, and bamboo. It was built by his father with the assistance of some neighbors. This type of house is well adapted to healthful living in a warm climate. The light bamboo construction won't break down if shaken by earthquake, or won't kill people if it does. In the backyard of the house is Virgilio's vegetable garden. Since winter never comes the sunny wet climate keeps the plants green and growing the whole year round.

This is Akop playing his nose flute. He lives in a grass hut near one of the important gold mines in Bontoc, Luzon. The people of his village are famous farmers and wood-carvers. The rice fields which terrace their mountain homelands are among the wonders of the world. Life is lonely in the mountains but Akop has some happy moments that children in the city would like to enjoy, too, such as running barefoot up and down the hillsides, bathing in a nearby waterfall, whistling with birds the music of their songs, and whiling away the hours with the music of his nose flute. On market days he and his parents hike to the beautiful city of Baguio, the summer capital of the Philippines, and sometimes called "the city of pines," where they sell their farm products and handicrafts. Here Akop gets to know something about the well-dressed city people. He often wonders why they put so many things on their body, especially the ladies' high-heeled shoes and stockings, which look to him as if they would be so uncomfortable.





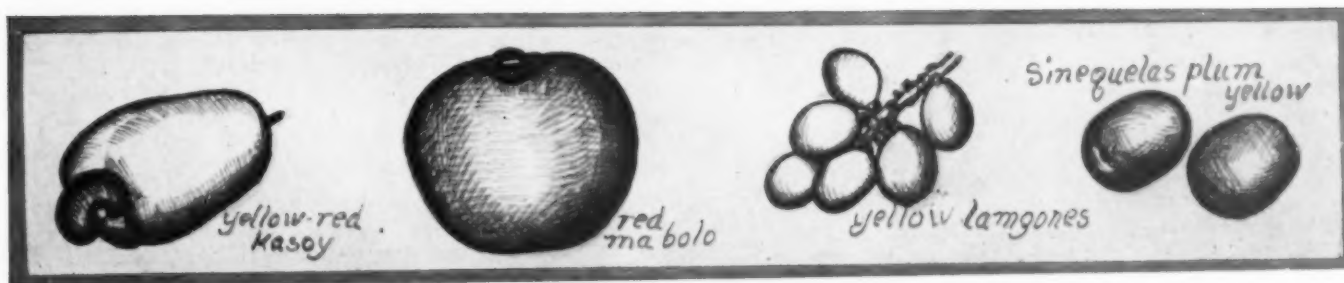
These boys are playing what may be called Filipino football (Sipá). The ball is made of loosely woven rattan, which bounces beautifully when kicked upwards. The main object of the game is to keep the ball in the air by kicking it. Expert players can keep the ball bouncing in the air for many minutes, displaying, at the same time, graceful bodily movements.



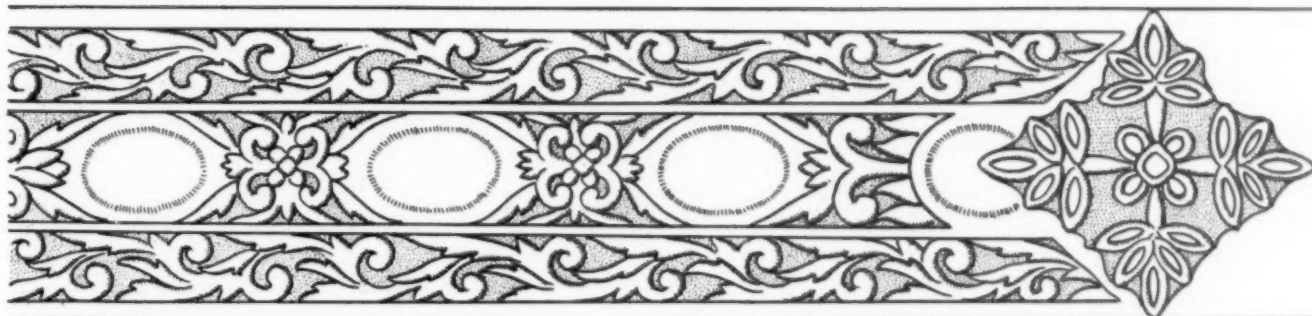
These are Celo and his sister Inday "ironing" a piece of cloth called *pinokpot* (hammered) by pounding it with a wooden hammer. This method is necessary for this particular kind of material—made of abaca fiber—in order to preserve its lustrous, dust-proof quality.

Another favorite amusement for the boys, especially during town fiestas, is *Palo-sebo* (pole-greased). A tall bamboo pole is made very slippery by applying grease all over its surface. A bag of money amounting to five or ten pesos (one peso equals half a dollar) is tied to the top end of the pole, which is then planted in the middle of the town plaza. At a given signal the contestants (three at a time) start to climb the pole and try to acquire the fortune. Sometimes the first boy to advance higher slides down the pole, pushing along with him the other struggling boys below. If this happens another team is made to try their luck.

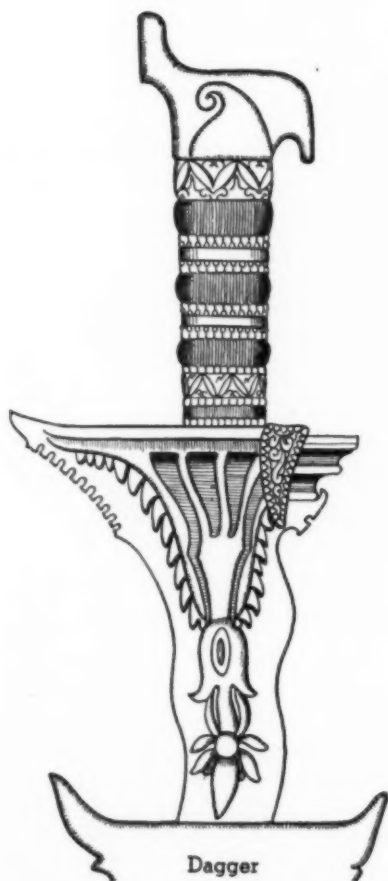




Philippine Fruits



Arabesque Metal Bracelet

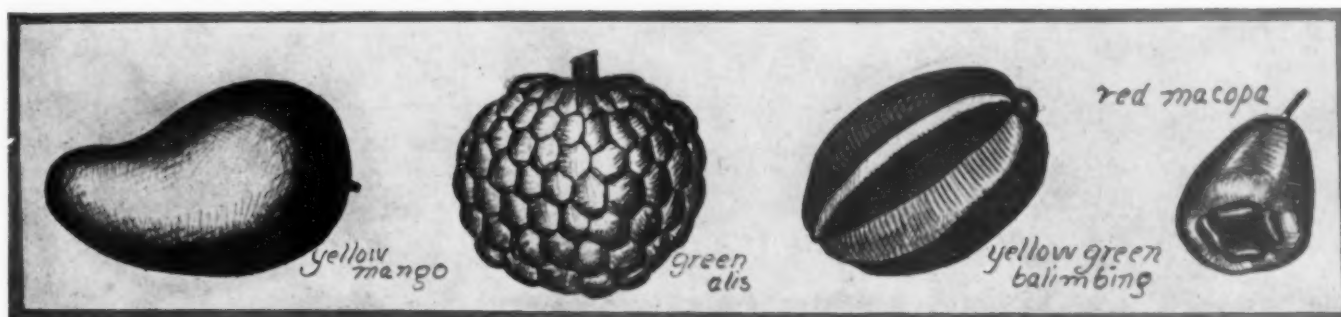


Dagger



Ring

Philippine Designs and Sources for Design



Philippine Fruits



Planting Rice
Painted by Eduardo Salgado



Painting by E. Salgado
Filipino girl wearing the native hat (palakot)

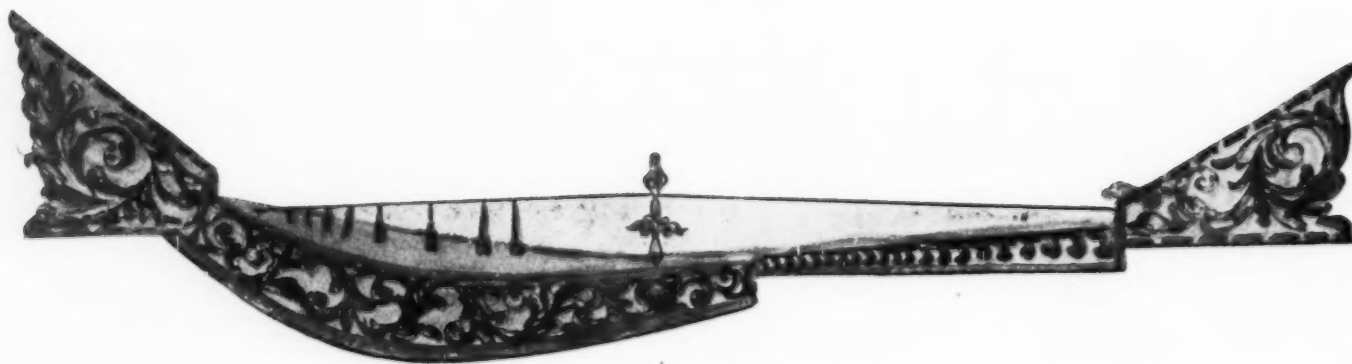


The Biten

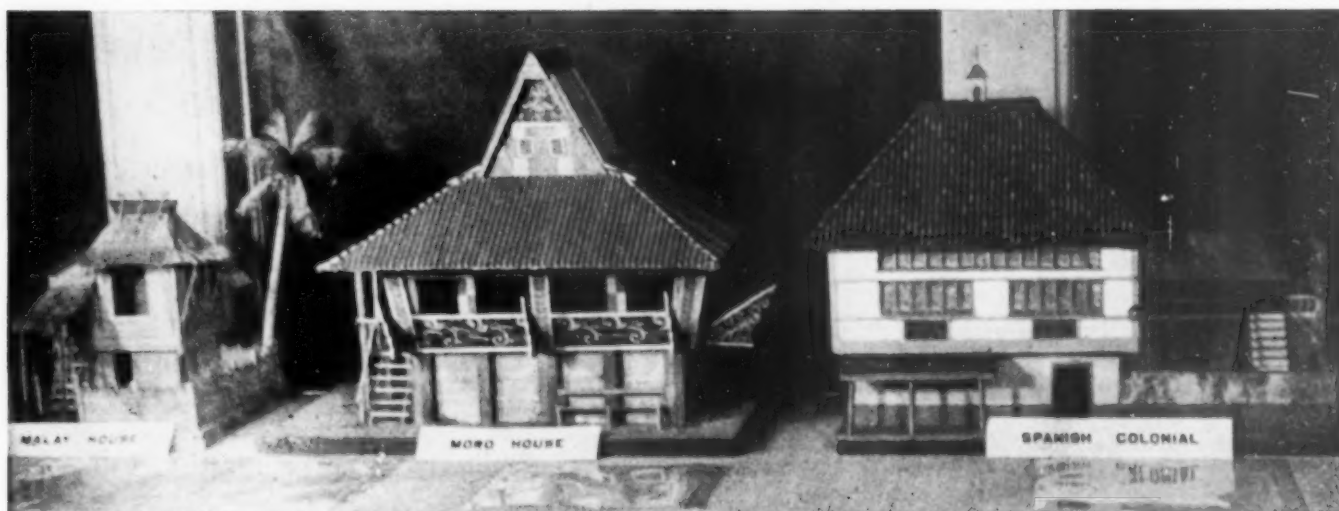
The children look forward to the month of May when they have the *Santa Cruz de Mayo*, an old Catholic custom of holding nine nights of procession to commemorate the "Founding of the Cross" and its verification by St. Helena. After the procession the children are gathered under a tree where a *biten* hangs. The *biten* is a bamboo framework about a yard square, from which are hung different kinds of fruits and confections. It is pulled up and down from the branch of the tree for the children to reach and enjoy. Photo of American Children, Detroit Museum.



A design from a Lanao
Umbrella



A Lanao Guitar. Sketch by E. Salgado



Philippine Homes



Christmas in the Philippines
Painted by Eduardo Salgado

Christmas in the Philippines is celebrated with great rejoicing. The streets are crowded with people clad in their gayly colored costumes. Everyone must have peace in his heart. Debts must be paid and grievances forgiven and forgotten. Houses of both the poor and the rich are adorned with beautiful lanterns. Neighborhood bands of musicians play along the streets all day long.

In the picture above may be seen a *Mabuhay Arch*. It is built along the streets during fiestas or occasions honoring a public official. *Mabuhay* literally means *long-live*. It is a Tagalog word of greeting, which is intended to mean, "I wish you a long and happy life."

Birthplace of Dr. Jose Rizal
Philippine patriot and martyr



Philippine Homes

ART HELPS TO PREVENT DELINQUENCY

JEAN WEBB, Director of Art

Youngstown Public Schools, Youngstown, Ohio



DELINQUENCY among children is a complicated problem which must be approached from many angles. No one thing can be pointed out as the cause of maladjustment for it is due to a combination of circumstances. Without doubt, much is done in all communities to prevent children reaching an advanced stage of delinquency where the attention of specialists is necessary. Certainly an ounce of prevention is worth a pound of cure.

In the departments of school subject matter, probably the arts play a leading role as a preventive and curative agency. The role of preventive agency lies in the fact that the personality is made up of a collection of emotions or attitudes. Some need to be got rid of; others intensified, made a part of a person. Art provides a constructive channel for the expression of these feelings. Not enough attention is paid to worthy emotions, such as self-confidence and pride in accomplishment. To build a well-rounded person has come to be recognized as the business of the school.

Among the important personality needs are these: (1) The need for affection and acceptance by other people; (2) the need for success or adequacy; (3) the need for beauty, new experiences, and fun; (4) the need for discipline or control. Opportunities for filling all of these needs can come through art. By building right emotional attitudes in the individual art finds its chief function in the school.

Success, belongingness, acceptance by the group—all these are most important. They are often felt first in art activities. For instance, in the case of Ed, a 12-year-old, who kept to himself, was surly, and did not get along with other children. He was always in trouble. He became interested in weaving on a four-harness loom in the art room where they were making handbags of woven material. Ed was intrusted with the responsibility of going downtown to the second-hand store to buy old pocketbooks from which the framework was salvaged. This responsibility produced an improved attitude in his art class. His other work improved also and Ed became a good citizen—never found in the principal's office after that.

Mary Jane, also 12 years old, is a boarded-out child; children did not like her. She was always fighting to get her way. Her interest also was awakened by weaving a purse. She was so proud of her success that she seemed utterly changed, had a smoothed-out look and lost the cross, ugly one.

George, a 14-year-old, hated being colored. He pushed and shoved and made himself generally disagreeable, was belligerent and delighted in causing

trouble. However, he had a strong interest in drawing. The teacher seized upon this ability and praised him highly. He drew so well that the newspaper was asked to take some pictures of a mural which he had painted. George said the photographer would not come because he was colored. He did come, interviewed George and printed the photograph of the mural in the newspaper. George became a changed boy.

In considering the second need—the need of success and adequacy—there is the slow learner whom we have always with us. Perhaps he has had trouble in reading and has gradually acquired a sense of inferiority. He cannot reach the rigid standard set for arithmetic, but in art he has success. There the standard is not the same as in spelling or reading where one must produce a result exactly like every other child. In fact, in art a child is encouraged not to finish with the same answer as his neighbor. He is made to feel self-confidence—that he is as good as anyone else in the group. This releases him so that the ideas belonging particularly to him have an opportunity to be expressed. There is no self-expression if a sense of inferiority frustrates every effort.

Velma, a 14-year-old Negro girl, stuttered when reading and spelling but when in the art room talked smoothly.

Joe, in the sixth grade, was very retiring. No one could reach him. He appeared dull. His only success was in drawing. The teacher built upon this through praise. Now Joe has opened up—shows interest in his school work and has made great improvement in his reading.

Fourteen-year-old Robert, in the 9th grade, a highly intelligent, sensitive, and talented boy was disinterested in school and failing in his work. He refused to make book reports but he loved painting. The art teacher interested him in a book on Van Gogh. He made an oral report on the book to her and then wrote it. This was the beginning of his improvement. The English teacher agreed to accept his drawings as a means of expression so he painted a mural on "Thanatopsis" for the art room. His other work improved to the extent that he graduated from high school and won a scholarship to an art school.

Art can help fill the third need for beauty, new experiences, and fun. Whether beauty is found in the sky, in the color of a brick wall, a spot of oil, or a masterpiece, looking for beauty should be a part of every day's living. Certainly the many different materials and their different treatments can provide experiences new to each child. Each material suggests different subject matter—cloth for a curtain or a costume, wood for a truck or a train, paints for pictures

of a hundred and one different subjects, plaster-of-paris for figures, metal for trays. Cartoons take care of fun, although all activities are fun in one sense of the word.

Frank, a 12-year-old Negro boy, was troublesome and very lazy and never did his work. He was surly and sullen and stayed out whenever he wished. The class did finger painting one day. Frank became very excited. He painted very vigorously and got much satisfaction from his painting. The next day he was quiet, was working and seemed to be a different kind of boy. This has continued from that time.

Steve, a 12-year-old boy, was not successful. He was a court case, committed to the reform school but given another trial. The puppet show needed lights. Steve contrived some, using tin cans. He later became interested in the giving of an operetta and offered to paint the scenery. Gradually his attitude had been changing towards the school and other children. His work improved and he ceased to be a court case.

The fourth need for discipline and control often gets out of hand, because of the abundance of energy with which boys and girls are endowed. Perhaps there is nothing satisfying on which to expend it. Perhaps frustration has sent energy scattering in all directions. Then there is trouble.

Tom, a 7th grade boy, was wild, dirty, restless, and disinterested in school. He began to paint in the art room. The teacher praised his work. Immediately there was improvement noticed in his writing and reading.

He became quieter and intensely interested in school.

Edward, 7 years old, in the second grade, was extremely jittery from head to toe, no movement was calm. He was sent to the art room every day for an hour, became relaxed and quiet and spoke more slowly when he was there. He is talented and has a wealth of ideas and paints with gusto. His general work has improved.

Leon, a colored boy, could not learn to conduct himself properly and was not interested in school work. He is a talented boy and when he started going to the art room, the improvement in his attitude was noticeable. He was less noisy, did better work scholastically and improved in general behavior. He paints very well and has done two murals in the halls of his school.

Similar examples can be found in every one of your schools. In view of this, ought we not as art educators to be concerned in the education of the whole child? Ought we not to pay more attention to what goes on inside the child than to the visible results? Instead of putting a premium on producing pretty pictures, we would get a true measure of the worth of art education by giving more attention to learners as individuals. We are not trying to produce artists but richer, more freely thinking boys and girls and teachers. More affection, more approval, more building on what the individual already possesses, and fewer attempts to fit children into a pattern can operate as strong factors in blotting out delinquency.



Painting by
Gloria Patsos
Age 15
Title, "The Art Student"
Teacher, Miss Brink
Art Class, Museum of Fine Arts
Boston, Massachusetts

Courtesy Museum of Fine Arts, Boston, Massachusetts

TEXTILE DESIGNS FROM BLOCK PRINTS

FLORENCE M. LONG, Daniel McIntyre Collegiate Institute, Winnipeg, Canada

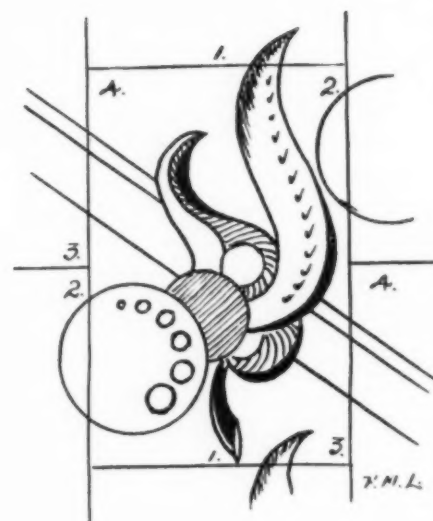


LOWERS, fruit, ships, dishes, musical instruments, animals, people—no subject is too commonplace or too extraordinary to be used in the creation of fascinating textile patterns. The scope for originality is unlimited, and yet the problem itself can be simplified to suit the difficulty of teaching large groups, without restricting individual achievements.

To produce the accompanying samples, we followed this procedure:

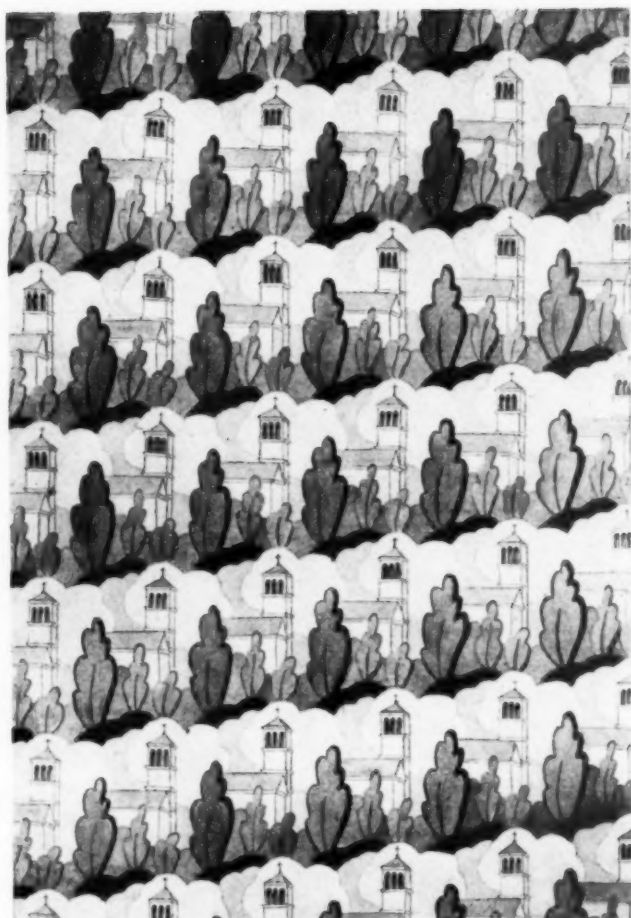
A piece of linoleum, approximately 4 by 6 inches, was cut and checked for four right angles, absolutely true. This was painted white to help dry the oily surface and allow our design to show clearly. The pattern was then traced in reverse and the sections we wished to have white, cut away. When cutting was completed, we washed off the white paint, covered the surface with printer's ink, and by means of pressure, transferred the ink from block to cloth. On babushkas bobbing merrily over the playground, on boy's shirts worn only on festive occasions, on gay smocks, and on bedroom curtains, these designs have proved colorful and practical—oh, yes! they wash!

The only trick in getting a pleasant "all-over" effect is almost mathematical in its approach, whether the design be geometric or elaborate. As long as the design remains within the rectangle, it is obviously safe. If it slips over the top (1) it is in the bottom of the

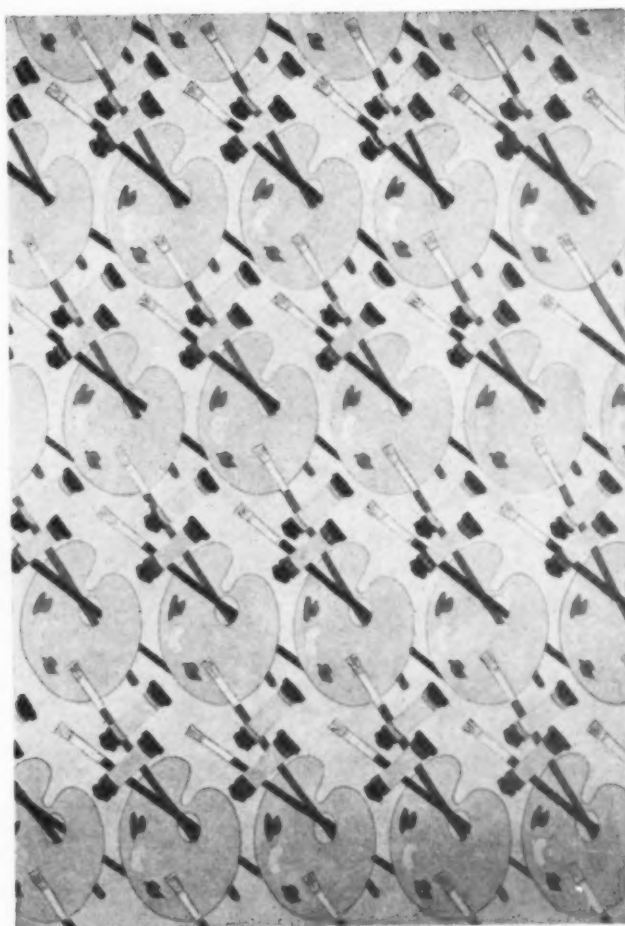


next frame and must appear as in the bottom of the original one (1). If it slips over the left lower edge (2), it is into the top right of the next frame. It must be in the original top right (2). In the same way, (3) must repeat to match (3) and (4) to match (4). The simpler the design, the more effective the textile, while interest is created by the textures—simple lines, dots, checks, plaids, triangles, and many others which create various degrees of black and white.

Thus is created a simple one-color block. Variety may be achieved by printing on colored fabrics; otherwise an additional block is required for additional color.



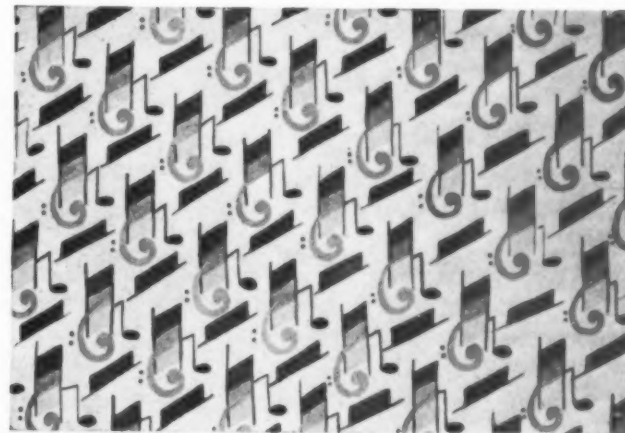
Religion—Catherine Tanciz



Helen Gibbs



Sports—Pauline Lugoskie



Music—Stella Jenda

SURFACE PATTERNS

THESE surface patterns were designed by junior high school students of Cathedral High School, Superior, Wisconsin. Their subjects in school, their activities, recreation, games and sports, and Superior's chief industry (ship building) supplied the motifs for various designs. Shapes of different sizes, corresponding to the motif used, were cut from thin cardboard and arranged on Fibertone paper in a

rhythmic repeat, care being taken to avoid uninteresting or dead background space. After tracing around the cardboard forms, the students filled in the drawing with tempera, water color, or crayola. In the process they discovered they could create hundreds of new designs by juxtaposing values, shapes, and forms, and by overlapping line, mass, and color.

SISTER M. CLETA, F.S.P.A., Art Teacher
Cathedral High School, Superior, Wisconsin



MINIATURE MOVIE THEATRE

BEULA M. WADSWORTH
Art Hobbies Workshop
Tucson, Arizona



No! The miniature movie theatre as an individual or a class project for integration of art with other subjects is not new,* but a style which has been worked out in Art Hobbies Workshop turned out to be so near the ultimate in simplicity that it is here offered for space in a more recent issue of *School Arts*.

For this any size of a shallow wooden box from the grocery is usable, inasmuch as the decorative arch for the front and the size for each painting in the strip to be run from one roller to the other can be designed for its particular size.

The tacked-on arch—with the child's original decoration in silver and colored poster paints—shown in the photograph above, was cut from fairly heavy cardboard (chipboard). The outer sides and top were made to fit exactly to the outer edges of the box on its open side. It would have been still simpler, I might explain, had the width of the sides of the arch been left wide enough just to cover the roller, for then the set-back strips to be seen in the photograph would not have been necessary. These set-backs, though not essential, serve as wings to give an effect of depth as in an actual theatre.

The two rollers were cut from broom handles the right length to allow for hand-hold above the top of the box. The holes for the roller to turn in were bored slightly larger than the broom handle in the ceiling and floor and in from the end of the box far enough to give play when the whole film is rolled up. A long brad was driven through the roller just above and below the top hole to prevent an up and down movement when turned. The rollers really should be installed before the arch is planned.

One such theatre was made by a seven-year-old girl, Chita Ganz, a project involving painting many scenes of "The Little Pig" which held her interest through an entire summer vacation.

Barbara Lewis, age eleven, who made the theatre here illustrated, chose the story of Cinderella. Teacher and pupil together decided upon and made a list of the seventeen scenes in advance. The scene shown above of the witch talking with Cinderella will perhaps be recognized.

Now about a uniform size for each painting for the strip. A cut-out cardboard pattern in the size right for the painting to be seen through the arch, to be drawn around before starting each painting, takes care of this. An inch-wide extension in addition at right and left was allowed for pasting together and to form a division between the paintings. A title sheet and an end sheet for beginning and end were planned. All paintings were painted with poster paints on butcher wrapping paper which is bought by the roll from a wholesale house for various Workshop uses. All paintings were finished and cut out before pasting together. The ends of the long strip were fastened on to the rollers with gummed paper tape used at groceries, which can be bought by the roll at stationers'. The last procedure was tacking a leather handle on to the top of the box so that it can be carried like a suitcase.

Barbara, who tells her Cinderella story herself as the scenes pass in review with the aid of a helper to turn the rollers, has given many showings of her movie before school classes and smaller groups including her Girl Scouts.

**School Arts*, January 1929; June 1936.

JUNGLE UNIT

A Second Grade Project by ESTHER WELLMAN, Superior, Wisconsin

AIMS

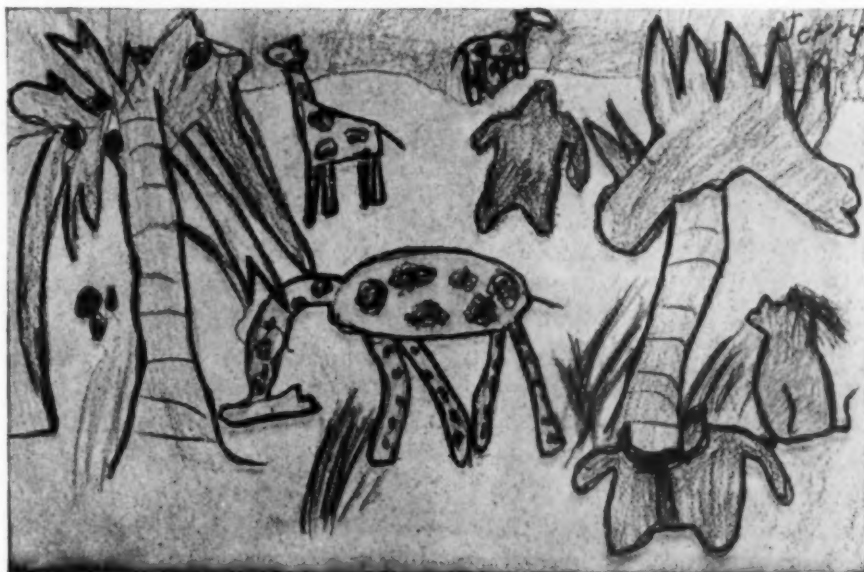
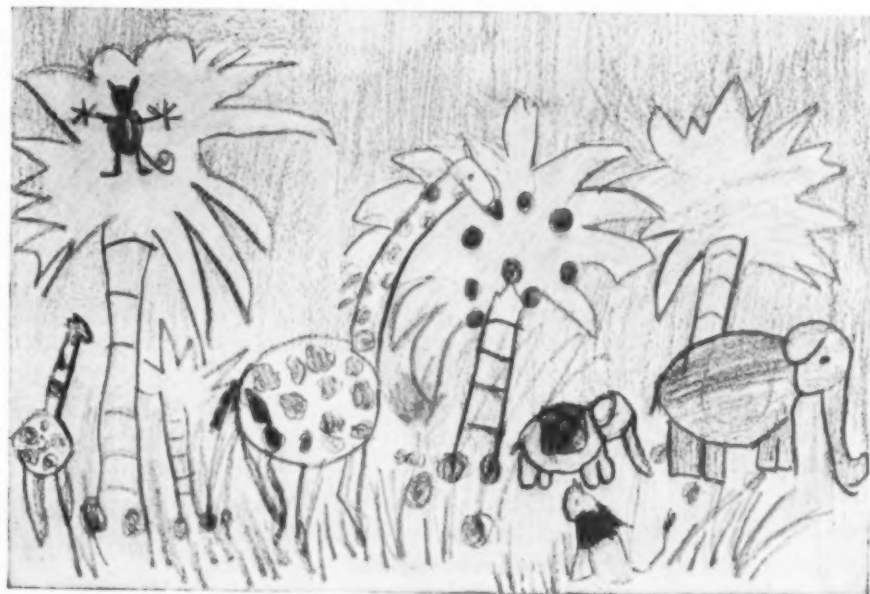
1. To make a large composition, filling up all the space, and drawing large.
2. To choose colors which are pleasing together.

MATERIALS

1. Knowledge gained about the jungle from studying Africa in social studies.
2. The children brought many pictures, books, etc., about jungle life.
3. During Easter vacation I visited Field's Museum—I told the children about the various jungle animals.
4. One boy visited in Florida—He brought back pictures (snaps) of palms, and also a coconut.

MOTIVATION

1. Children expressed the desire to draw animals—they were especially interested in the giraffe, as they had read stories about it in the readers.



PROCEDURE

1. One art lesson was spent in drawing animals by starting out with a circle or an egg shape (the elephant and giraffe turned out more successfully).
2. Another art lesson was spent in drawing palm trees.
3. They had at least five 9- by 12-inch drawings. These were helps in composing the one large drawing. The children drew with black or brown.
4. Children finished the compositions the way they desired.
5. I made a few suggestions, such as coloring dark, going around the figures with black or brown (outlining), etc.

COLOR AND DESIGN



COLOR and Design have been the topics which we have emphasized in our art classes for the past two months and in order to make this a little more interesting we looked about to find a new topic on which we could base our work.

Since the "Aid to Russia" drive was at its height it proved to be a starting point. We discussed Russian art, delved a bit into its history, found the chief form was expressed in the colorful native costumes of the people, and immediately found our topic widening.

In our class we have many nationalities represented, and they were all interested in telling about the costumes that their parents had or that were worn in the countries from which their parents had come. We were no longer finding out about Russia alone. By bringing handwork from their homes and actual costumes we found we had an excellent source of design. So we were ready to begin our own work.

Our first real work was a brief discussion of the interesting color facts, the color wheel, value, intensity, and color combinations. To apply this, four wall panels, 36 inches by 48 inches, were made. They were a color wheel flower, a Russian peasant girl whose dress was painted in values, a Russian boy whose suit was painted to illustrate intensity, and a chart of bright and dull colors.

Design was very easy to study because we had excellent examples of it in the work that they had brought from their homes. The embroidered costumes helped us in the making of border design of cut-out figures. They were dressed in bright cut-paper costumes. All-over design was the next step. Many motives were found from Russian pictures, clothes, or national symbols. Some of these were made from cut paper, and some were done in water color.

Animal designs used in many of these countries were found and used in a series of circle designs that we put up as a border across the back of our room. They were alternated with circle designs taken from the Easter eggs that are made in many of the homes of our pupils. These eggs are colored by their mothers for Easter Sunday and taken to the church and blessed. The colors of the eggs are very beautiful.

While some of the class painted large tempera paint illustrations and murals, others found an excellent topic for posters in the topic "Aid to Russia." So that we found our work had touched on many of the ways in which color and design are used in everyday life.

The handwork for our activity consisted of making wire dolls, a suitable background for them, and aprons for the girls to wear in a Ukrainian dance.

The boys made the dolls. They were made of wire and bound with rags. The heads which were padded with cotton batting were covered with silk stockings

GERTRUDE MURRAY, Wetmore School



and embroidered. Then the girls dressed them in various costumes. There were five couples when they had them finished. To display them properly the boys made a small "set," consisting of two cottages, a church, and some trees. They were set up against the back of a long table and dolls posed in different positions in front of them. This was one of the most interesting parts of our activity.

The "sugar sack" aprons that the girls made were very colorful and gay. Instead of embroidering them the designs were drawn on the aprons and colored with wax crayons. Then they were pressed on the wrong side with a hot iron. Some of the girls made caps or kerchiefs to match and then the outfits were worn.

As the culmination to our activity we prepared a program which we presented to the parents. This consisted of musical numbers, native folk dances, and songs that we found that were appropriate, a play that the pupils wrote themselves, and a brief outline of our art work.

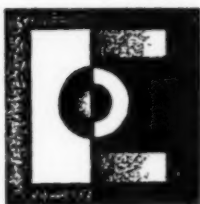
The result has been an increased appreciation of the art of other countries, and a more sympathetic understanding of them—a feeling that art is universal and practical and closely bound up with the daily life of all people. Too, a closer bond between home and school has been forged.

The parents have deeply appreciated the fact that the art of their loved countries is deemed worthy of our deep respect. Our art has become a part of everyday life and history.

Note: Wetmore School is in that part of the city where a large proportion are "New Canadians"—foreign born or children of foreign born.

COSTUME DOLLS

RACHAEL DU VALL, Teacher, and
JEAN DUDLEY, Director of Art,
Ninth District School, Covington, Kentucky



Each child in the fifth grade chose a different country for the doll and costume which he was to make. Holland, India, Hawaii, Japan, China, Scotland, Switzerland, and Mexico were a few of the countries represented.

The dolls were made of pieces of wire shaped to represent the skeleton or framework of a figure. The framework was wrapped with strips of cloth about half an inch wide. The arms and legs were covered next with pieces of old stockings which were stretched over them. The face and hands were made of plastic wood. The hair was made of yarn, embroidery floss, rope, and cloth.

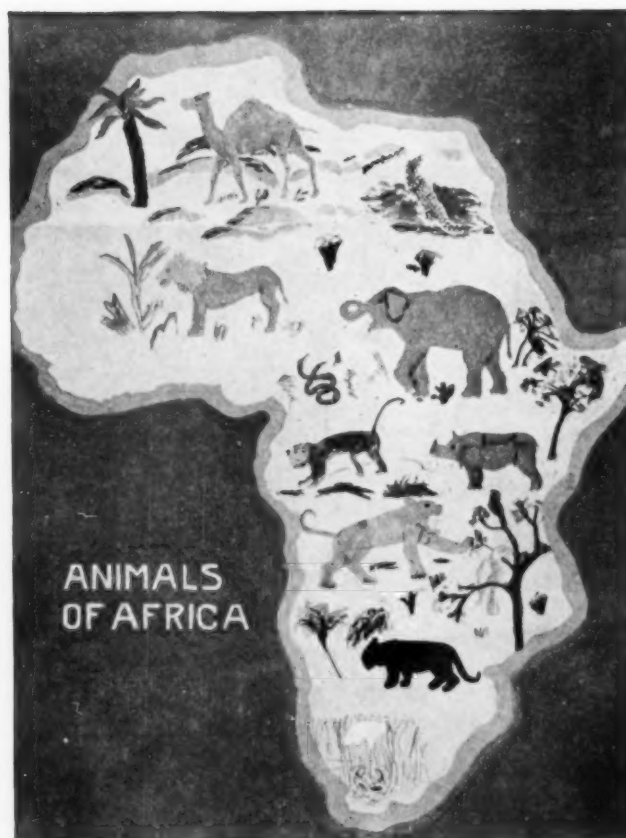
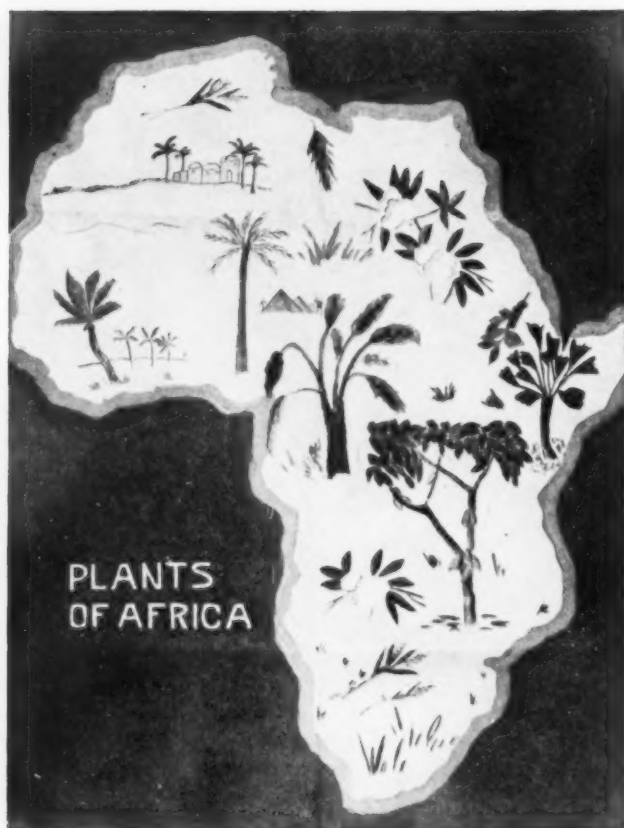
After the dolls were completed the children studied pictures of the costumes of different countries. They made patterns for the costumes they were to make out of newsprint. They placed the patterns on the ma-

terial which they had brought from home. They next cut the material out and sewed it up by hand. The boys did as much as the girls.

The background for the dolls was made out of three pieces of black cardboard pasted together with black gummed tape. The architecture, terrain, and geographical features of the different countries were studied for background suggestions. Houses, trees, mountains, pyramids, boats, and castle were made out of colored paper and pasted to black cardboard pieces.

Bibliography:

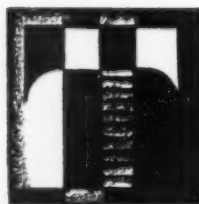
Compton's Encyclopedia
Houses We Live In, *Carpenter*
Geographical Reader, *Carpenter*
Little Folks of Other Lands, *Watty Piper*
Seven Little Sisters, *Jane Andrews*
Southern Colonial Days, *Marcelle La Val Duffe*



Decorative Maps by Grade 7, Sault Ste. Marie, Michigan

ART AND THE STUDY OF AUSTRALIA

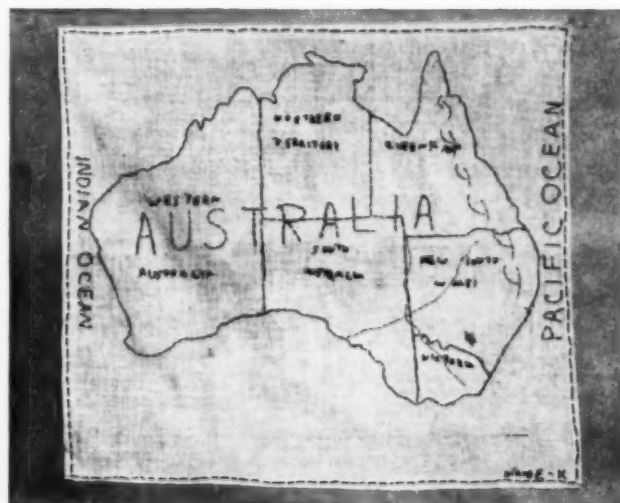
GLADYS H. ACKERMAN, Art Supervisor MRS. MARY DEVINE, 6th Grade Teacher
Croydon School, Bristol Township, Bucks County, Pennsylvania



THE sixth grade was studying Australia. Both the boys and the girls wished to make something in connection with this study. However, this time they wished to make something new and different, for they had already made pictorial maps, murals, and booklets in order to correlate their art and social studies.

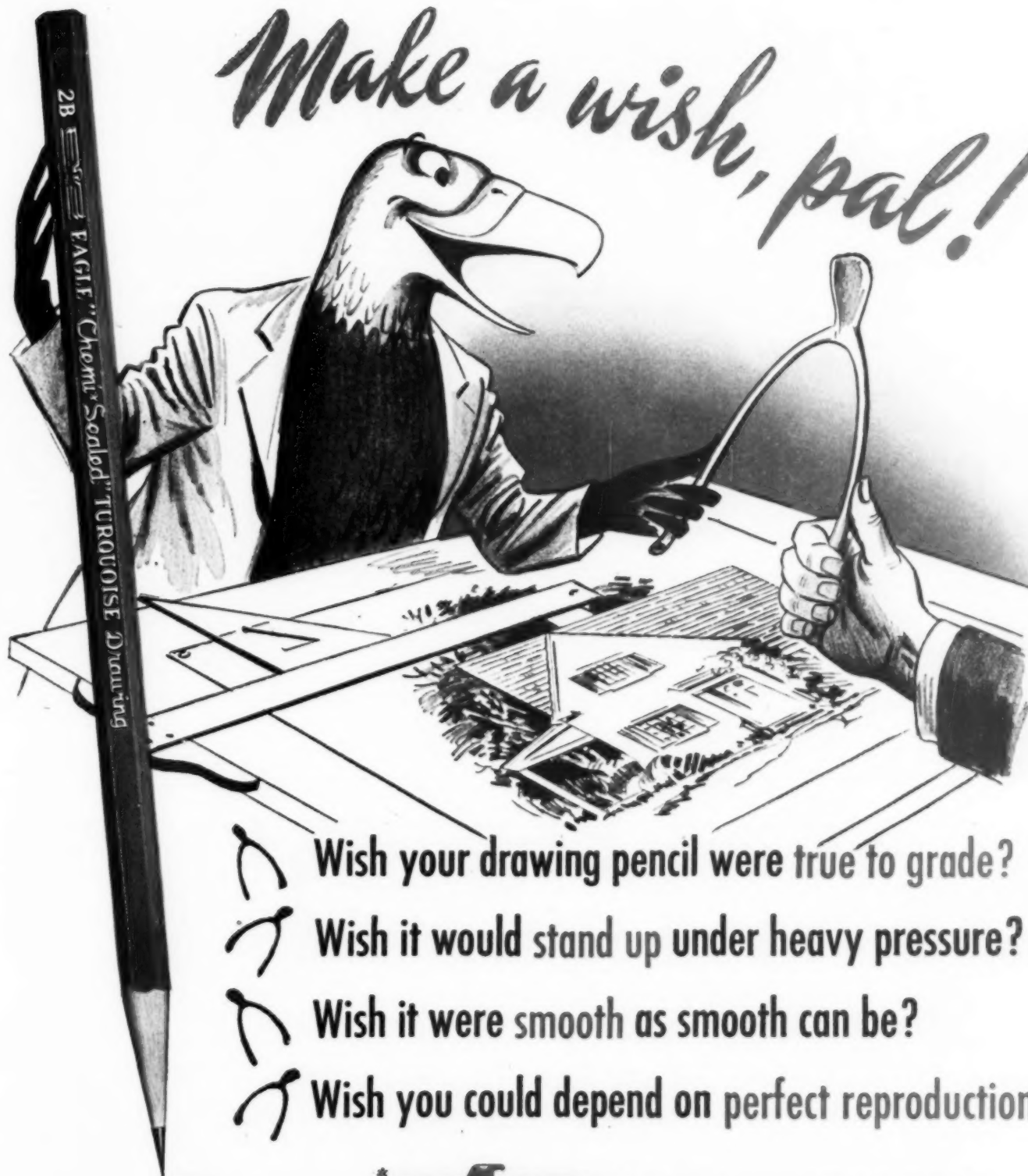
After a few of the children had seen some old-fashioned samplers and wall maps and had told the class about them, the class decided that it would be fun to embroider individual maps of Australia. Although the girls were the first to be sold the idea, several boys quickly followed suit.

First, each drew a map of Australia on newsprint. After perfecting it, each child cut his map out and used it as a pattern. The map was traced upon the unbleached muslin. In most cases the map was outlined with black embroidery cotton, while the cities, rivers, and mountains were embroidered in various colors.



When these maps were finished, they were very colorful and pleasing to the eye. Some of the children made pillow covers out of these maps; others made them into wall hangings.

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It is one of the backbones of juvenile responsibility.

★ Note those Textile Designs from Block Prints on page 246, sent in by Florence M. Long, Winnipeg, Canada, and the Surface Patterns from Sister M. Clela, Superior, Wisconsin, page 247. Very interesting and suggestive for teachers to observe (not copy!) when leading their classes in design problems.

★ Miss Beula Wadsworth always has something original and worth while. Her contribution this month is quite different from anything she has done before. It is a "Miniature Movie Theatre," the important feature of which is its simplicity. A box from the grocery store, rollers of broom handles, cardboard, and a few other easily-procured articles seem to be all that is required. A seven-year old girl made one of these theatres, and it kept her busy all summer. If more parents could be shown how and inspired to direct their children in such activities, what a joy the long summer vacation might be.

★ Finally, the "Jungle Unit," a second-grade project by Esther Wellman, and "Art and the Study of Australia" by Gladys Ackerman, Supervisor, and Mrs. Mary Devine, teacher, Croydon School in Pennsylvania, introduce an interesting study in geography integrated with the art lesson. Not only geography, but animal drawing, nature study, color, map drawing, and several other art principles are involved.

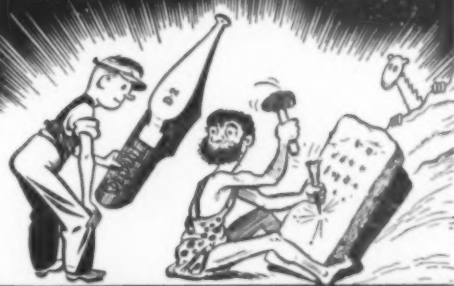
WORTH REPEATING

"True education does not come about by arranging knowledge in a series of watertight compartments totally unrelated to each other . . . art experience should go hand in hand with all the other experiences of the child . . . the child's creativeness is in direct proportion to his interest . . . children are eager to express their emotions and their exciting experiences . . . the art teacher familiarizes herself with these experiences so she can intelligently . . . share their enthusiasm."—Ella Elizabeth Preston, Director of Art Education, Davenport, Iowa.

"Children should be exposed to and be guided in art as a major part of the curriculum from their very first contacts through all school life." "Many children are handicapped in their natural development by well-meaning teachers who do not recognize how easily inhibitions are developed in childhood." "Tenacious clinging to factual work as inspiration for the arts and applied arts has been so universal in school planning that art teaching often becomes farcical and artificial."—Marguerite Marquart, Director of Arts, Newark, New Jersey.

Art Helps to Prevent Delinquency: "(1) the need for affection and acceptance by other people; (2) the need for success or adequacy; (3) the need for beauty, new experience, and fun; (4) the need for discipline or control. Opportunities for filling all of these needs can come through Art. By building right emotional attitudes in the individual, Art finds its chief function in the School." "Pay more attention to what goes on inside the child than to the visible results."—Jean Webb, Director of Art, Youngstown, Ohio.

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The print above was made by a student at the Whittier School, Tulsa, Oklahoma, under Myrtle Spillman, teacher.



★ This advertisement is an adaptation of a page in *TWELVE TECHNIQUES* (left), a booklet of hints prepared by a leading authority for the artist, student, and teacher. A copy is yours for 10 cents.

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TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

★ Jane Snead's Ceramic Studio in Philadelphia is a busy place. It must be, for this versatile artist not only gives instruction in pottery, but gives much of her time to planning and making new designs, creating new ideas for pottery, and developing new glaze effects for students and customers. In addition is a complete commercial firing service, where one may find kilns, clay, glazes, and pottery supplies. Instruction is given not only during the day time, but several evenings as well. If one is looking for anything in ceramics from clay to the finished piece, including printed designs, instruction sheets, and Pattern Books, it may be found at the Jane Snead Ceramic Studios. If you will ask *School Arts* for T.E.B. 441-G, important information about this studio will be sent.

★ The making of Maps may be an interesting and an artistic occupation, as well as a valuable commercial one. Maps of the World, to be sure, will need re-drawing to be of any practical use in the comparatively near future; but maps of the United States and of local communities will be permanent and may be made to serve many purposes. *School Arts* suggests that you send for a folder of the American Map Company which gives many good ideas about maps, illustrations of many types of uses, price list of black and white maps and those printed in colors, and other valuable information. Before sending for this folder, read again the article in the February *School Arts*, page 191, a "Diorama of Detroit in 1796." This will offer a real good suggestion. Then write *School Arts* for T.E.B. No. 442-G.

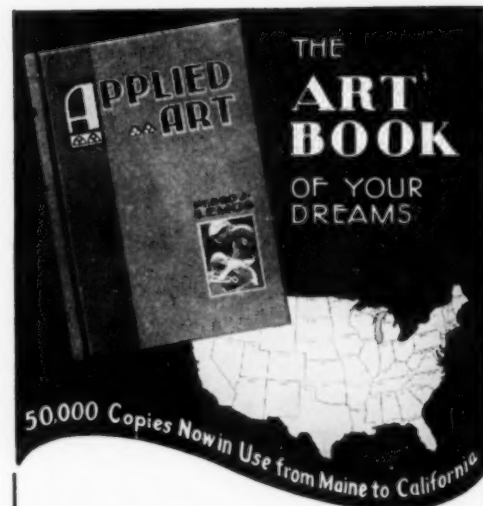
★ The Universal School of Handicrafts is more than a school. Ordinarily our public schools depend upon publishers other than the schools themselves for textbooks on every subject. The Universal School originates its own textbooks on all subjects. One commendable feature about these books—they are condensed into a few pages and cover the one subject thoroughly in a few words and excellent illustrations. These textbooks, or pamphlets are as useful for those doing the craft work at home as for those in the school. They are particularly important now for men in hospitals where craft work and manual activity during leisure or waiting hours is recognized as a necessity. Four of these booklets just received from the Universal School are:

"Pottery Without a Kiln." A manual of Instructions for Universal Plastic Marble—a clay requiring no kiln-firing. By Louise Siegal, Instructor. Price, 25 cents.

"Celluloid Etching." A manual for Beginners with Foreword by Edward T. Hall, Director. Price, 35 cents.

"Card Weaving" by Mary M. Atwater, with Foreword by Edward T. Hall. Revised and enlarged edition with 34 drafts. Price, 50 cents.

(Please turn to page 10-a)



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Director, Museum of Fine Arts,
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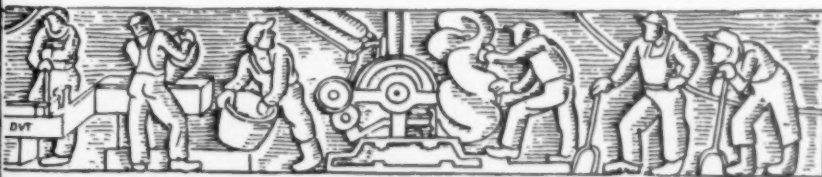
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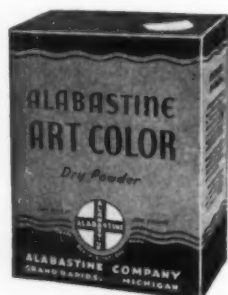


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All books for review should be mailed to
 Book Review Editor, School Arts Magazine
 Stanford University, California

MODELLING FOR AMATEURS, by Clifford and
 Rosemay Ellis. The Studio Publications, Inc.
 381 4th Ave., New York. Price, \$1.00.

A book that both amateurs and professionals
 will find interesting. It includes quite simple
 things like toys, simple puppets and masks, which
 can be made by young children with twisted wire,
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Each stage is clearly demonstrated photo-
 graphically and there are many illustrations which
 will provide numerous suggestions of things to
 attempt. The text is to the point, and with its aid
 anyone who is interested in the subject can easily
 attain competence in an inexpensive and amusing
 craft. Size is 5½ by 7 inches and contains 78
 pages and 35 plates of illustrations.

**MacDONALD COLLEGE HANDICRAFT PAM-
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 by McGill University, Handicrafts Division,
 MacDonald College, P.Q. Price of each pam-
 phlet, 10 cents postpaid.

Pamphlets now available are Indian Slippers,
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 an advantage.

POTTERY MAKING from the Ground Up, by
 York Honore. Published by Viking Press, New
 York. Price, \$1.00.

This brief but rather complete book of 72 pages
 with its 45 photographs by Larry Morris, Jr., de-
 scribes how pottery may be made with a primitive
 but practical kiln which is described step by step
 in one of the chapters. The author promises that
 Christmas will come again every time the kiln is
 unloaded. There may be lucky accidents also
 that the Chinese call a "Gift of Heaven," those
 unique glaze effects due to a freak of the fire, a
 gamble which causes potters to remain potters in
 spite of grief and trouble. The author has her
 studio on the Susquehanna River in Maryland
 and presents her subject in an interesting way.
 Size of book 6 by 9½ inches and 72 pages.
 Well illustrated.

(Please turn to page 12-a)

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THE ART MUSEUM COMES TO THE SCHOOL, by Lydia Powell. Harper & Brothers, Publishers, 49 East 33rd St., New York. Price, \$2.00.

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Size is 4¾ by 7¾ inches and contains 160 pages, illustrated.

THE ARTS OF COSTUME AND PERSONAL APPEARANCE, by Grace Margaret Morton. Published by John Wiley and Sons, Inc., New York. Price, \$3.50.

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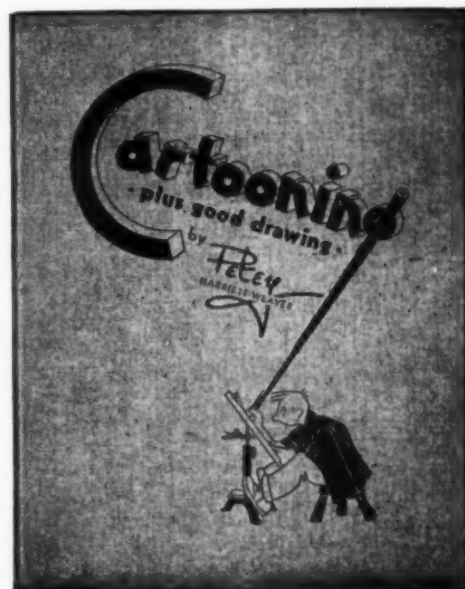
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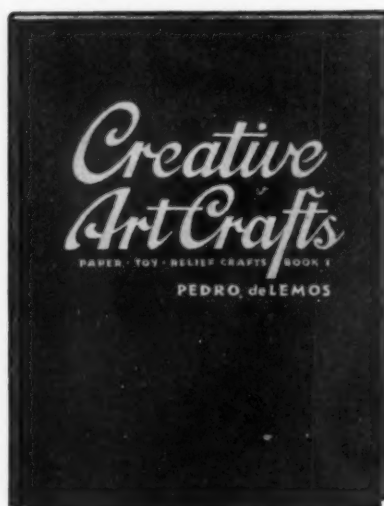
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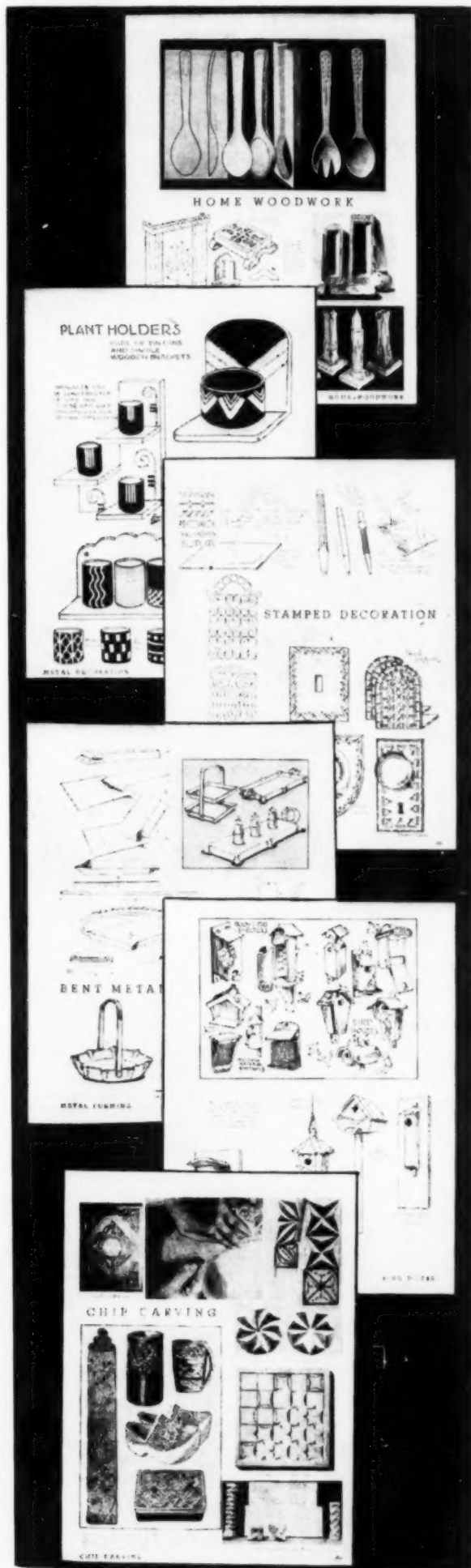
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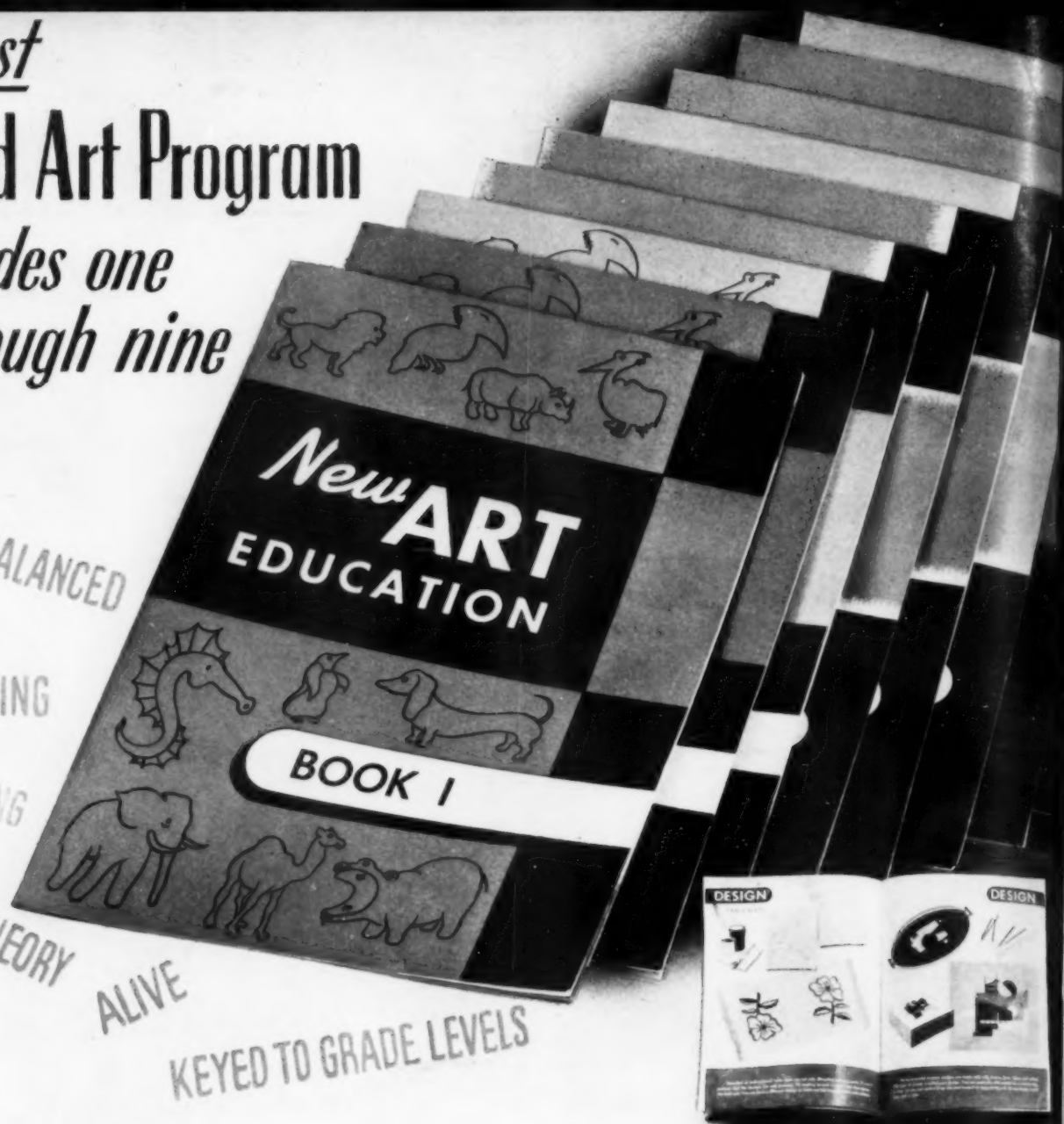
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